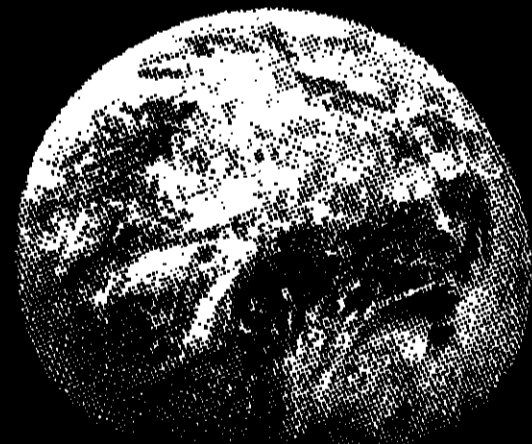


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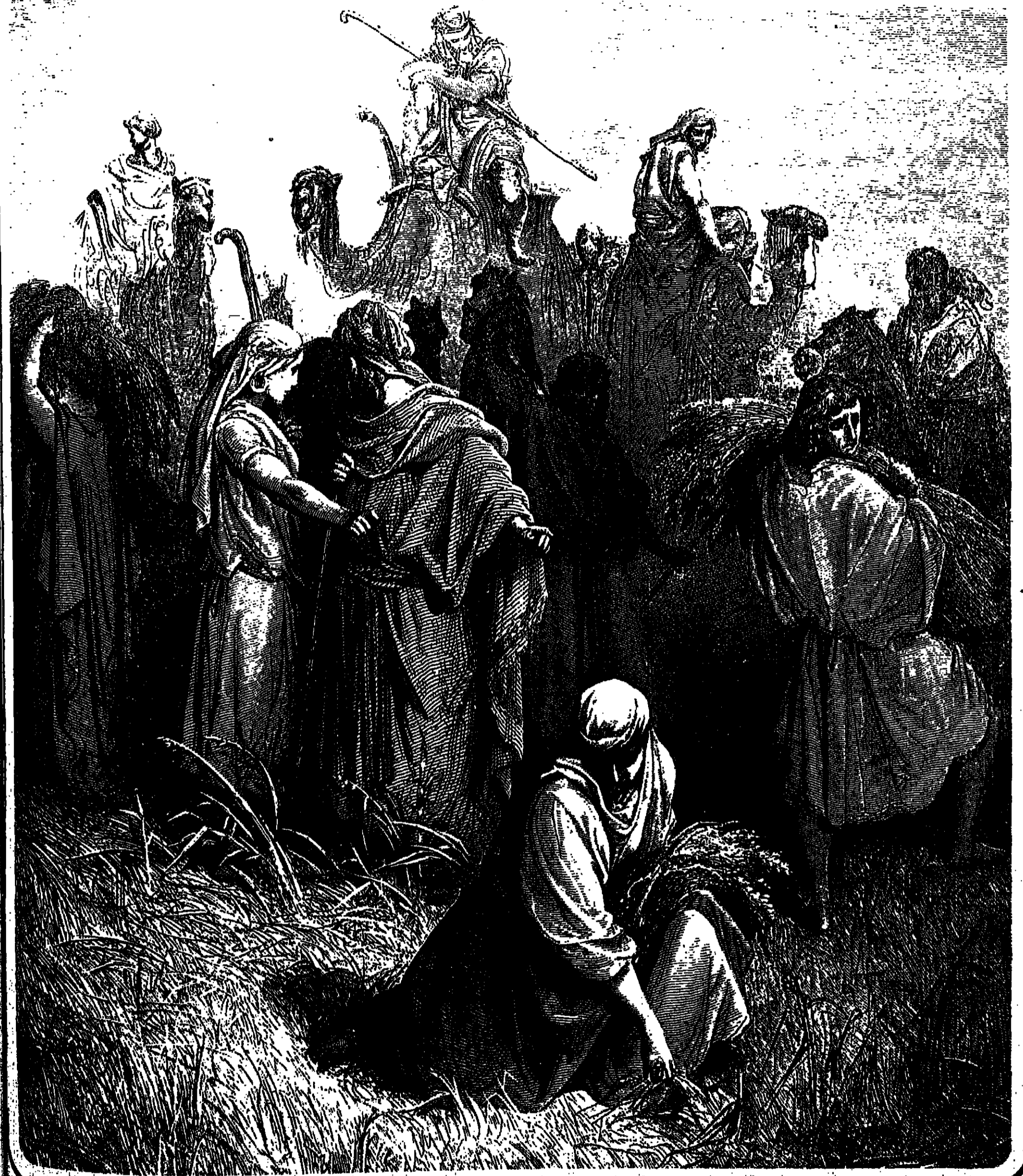
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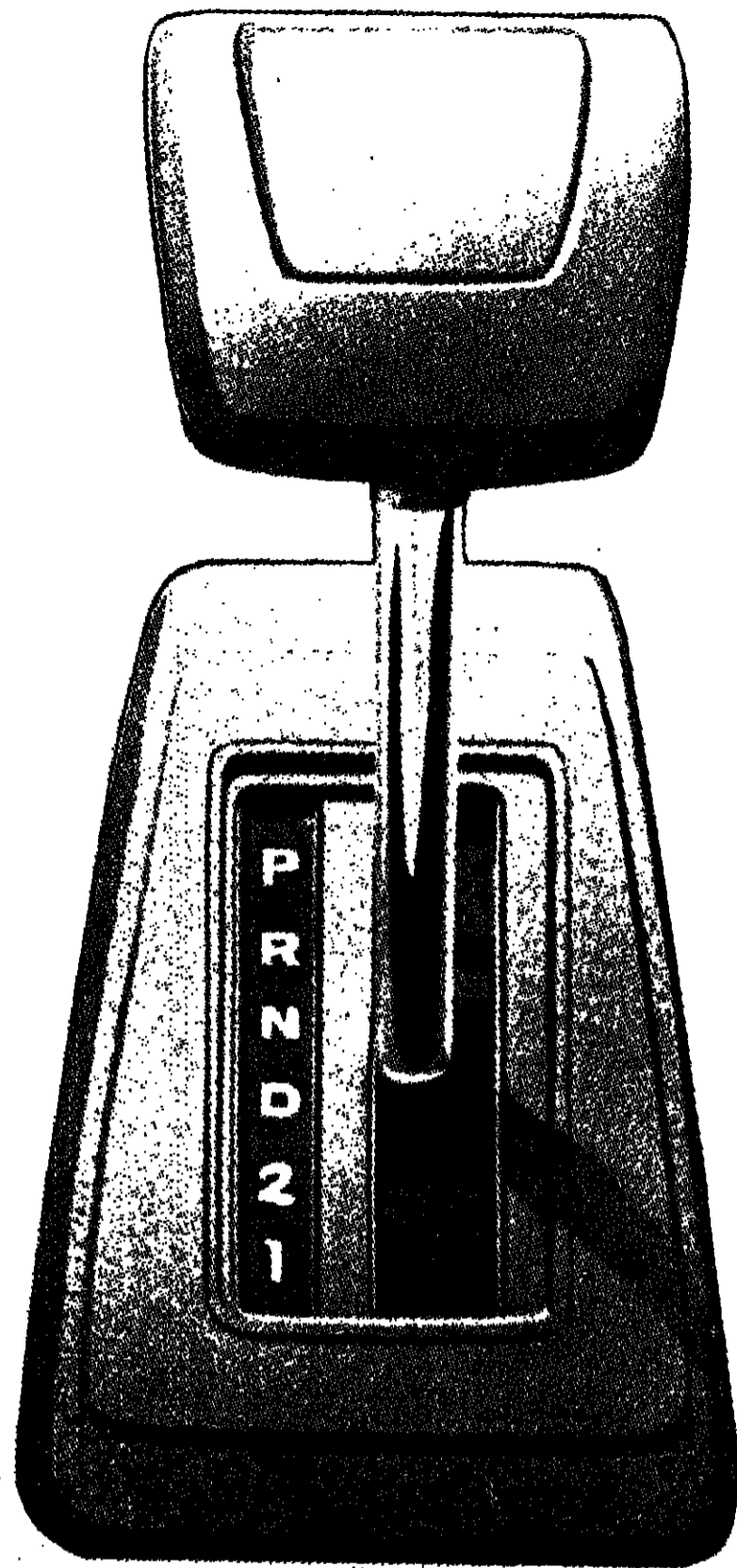
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On the cover: Gustave Dore's illustration of Ruth in Boaz's wheatfield (Ruth 1: 15, 16).

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ALYAH & ABSORPTION INFORMATION COLUMN

Successful absorption is a key to increased aliyah. The Ministry of Immigrant Absorption and the Jewish Agency are presenting this column as part of a series of articles designed to provide olim with information in various fields, practical advice, reports on changes in regulations, employment and housing opportunities, and stories of olim now absorbed. It is obvious that the column will not be aimed at the same reader each time. The column is written by a staff of freelance writers, most of them olim. The views they hold are their own. We are hoping that enough interest in this effort will be generated to encourage reader response, which will allow us to tailor the content to demand. It is not our intention to receive and reply to specific complaints of olim, but we will select problems encountered as subjects for future articles. Readers can contact us by writing to the ENGLISH PUBLICATIONS DIVISION, Department of Information for Olim, P.O.B. 616, JERUSALEM.

THE HEBREW CALENDAR AND THE JEWISH HOLIDAYS

This article is one of a series dealing with the Hebrew calendar and the Jewish holidays and festivals. Additional instalments will appear at the appropriate times of the year.

The Jewish festivals and holidays are much more than simple commemorations of historic events. Within the framework of the Hebrew calendar, the festivals mark the high points of the month — many of them taking place at the time of the full moon — and of the year. Each holiday has its own characteristic flavour and atmosphere: Spring bursts forth together with the freedom celebrated at Pesach, the oppressive sorrow of *Tisha Be'Av* falls in the stifling heat of mid-summer, the lights of Hanukka illuminate the dark winter months. In this way the rhythm of Israel functions in perfect harmony with its setting in the land of Israel.

The Jewish festivals may be divided into three major categories in order of importance. The first group consists of the three festivals of pilgrimage, Pesach (Passover), Shavuot and Sukkot. The second group consists of the High Holy Days, or the "Days of Judgment," namely the two days of Rosh Hashana together with Yom Kippur. The third group consists of Hanukka and Purim, which belong to the post-Torah period, and were instituted by the Sages. There are also three days of fasting and mourning which are scattered throughout the year, and which according to tradition will also become joyous festivals with the coming of the Messiah: the 9th of Av (*Tisha Be'Av*), the 10th of *Tevet* and the 17th of *Tammuz*. In this ar-

...ticle, however, we shall consider those festivals which take place during the present seasons of spring and summer — Pesach, Lag Ba'Omer, Shavuot and the period from Shavuot to Rosh Hashana. An additional article dealing with Rosh Hashana, Yom Kippur, Hanukka and Purim will appear later in the year.

Pesach and Shavuot
Although both Pesach and Lag Ba'Omer are already behind us, some information on these two holidays has been included in this article in order to emphasize the intrinsic connection — i.e. the seven weeks of the counting of the Omer — between Pesach and Shavuot.

Pesach and Shavuot
Pesach and Shavuot are the two festivals of deliverance, of the exodus from Egypt and the giving of the Torah on Mount Sinai, both momentous events which welded the sons of Israel into one people.

A. Pesach
Every year on the 14th of Nissan, the entire people of Israel commemorates the exodus from Egypt which marks the start of our history as a nation — the springtime of a people which fittingly falls in the month of Spring.

The holiday is preceded by a whole month of intensive household activity during which housewives make every effort to remove all traces of "hametz" (leaven, or by extension any material containing some kind of fermenting agent). This is in accordance with the Biblical injunction mentioned in Exodus 13:7. Any hametz which may remain is eventually sold to a Gentile, who generally sells it back to the Jews after the festival.

On Pesach eve, the whole family and their invited guests gather together round the "seder" table, at which everything has been designed to arouse the curiosity of the children and to encourage them to ask questions. By reading the Haggada and by following a prescribed ritual (the word "seder" means "order"), the master of the house will fulfill the injunction to tell

the story of the exodus from Egypt throughout the night. During the meal certain symbolic foods are eaten, such as the matza (unleavened bread which serves to remind us of the haste in which the Jews left Egypt), the "maror" (bitter herbs, reminding us of slavery and bondage) and the "afikoman" (a piece of matza symbolizing the sacrifices of the Pascal lamb). It is customary for the children to "steal" the afikoman, whereupon their father is obliged to promise them a present in order to recover it.

For the duration of the holiday which lasts seven days (of which the first and the last are full public holidays), no leavened foods of any kind are eaten.

B. The "Omer"
During the seven weeks between Pesach and Shavuot one counts the days of the Omer; every evening, after the evening prayer, we say "Today is the first day of the Omer, today is the second day of the Omer, etc." thus showing that we are eager to reach the festival of Shavuot. The "omer" (sheaf) refers to the first sheaf of the new harvest which was brought to the Temple as an offering on Shavuot.

At the same time, however, certain rites of mourning are carried out during the period of the Omer, to commemorate the plague which afflicted all the pupils of Rabbi Akiva during this period. The epidemic ceased on the 33rd day of the Omer, Lag Ba'Omer, which is celebrated by bonfires throughout the country.

C. Shavuot
The festival of Shavuot, which falls on the 6th day of Sivan, marks the giving of the Torah on Mount Sinai and the actual birth of the people of Israel. It is also the harvest festival (when *bikkurim*, the first fruits of the new harvest, were brought to the Temple) — the ripening of nature's bounty runs parallel to the maturing of the people.

It is customary to remain awake all night on Shavuot and to study the Torah until dawn. Another Shavuot custom is the eating of

dairy foods, in honour of "the land of milk and honey." Many communities read The Book of Ruth at the synagogue, since Ruth, too, chose to accept the Torah and since her story took place during the time of the harvest.

D. From Shavuot to Rosh Hashana
The oppressive heat of the summer is punctuated by days of fasting and penitence. The three weeks between the 17th of Tammuz and the 9th of Av (both of which are fast days) are characterised by various signs of mourning. The 9th of Av, the date of the destruction of both the First and the Second Temples, consists of a lengthy lamentation about the loss of the living heart of the nation together with an expression of the desire to see Israel's glory re-established. Tradition tells us that every generation that was not deemed worthy to participate in the reconstruction of the Temple should view themselves as if the Temple was destroyed during their time.

The month of Elul, the last month of the year, repairs the gates of "teshuva" (penitence), the returning to oneself and one's faith, and the return of the new year which can then run its course with renewed strength and hope. (L.B.)

IMPORTANT ANNOUNCEMENT
Due to two postal strikes in Israel, we have only recently begun to receive requests for our material in answer to our column of March 30. The response has been enormous, and we have been literally inundated with mail. We beg our readers' indulgence to please be patient. Our department will try to answer all requests as soon as possible.

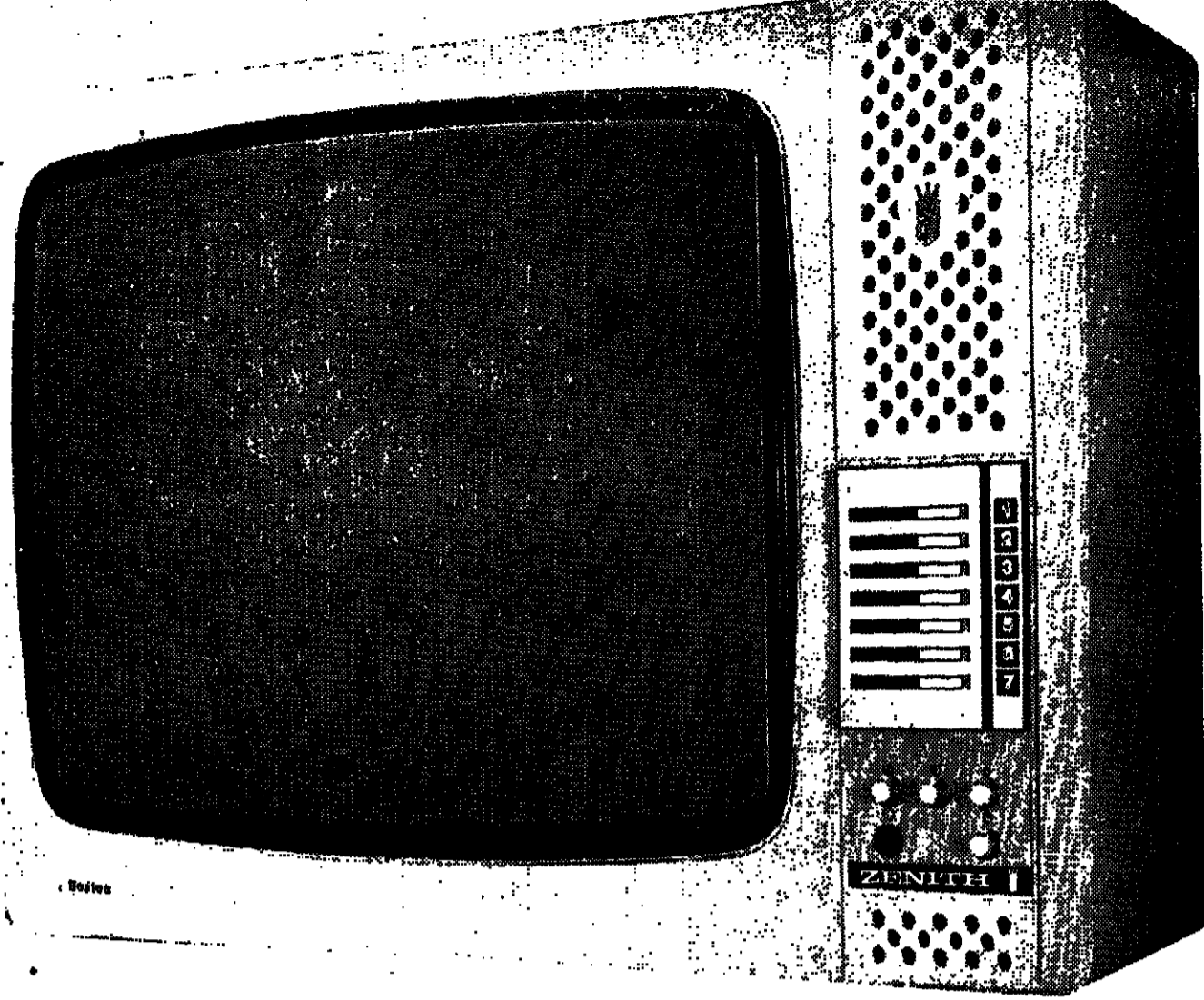
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هكذا من الأصل

THEY'RE BUYING colour television sets — everybody from the neighbour downstairs to your aunt to the fellow who works next to you. Everyone is trying to buy a colour TV at a discount, on the instalment plan or through the works committee. All this to save some of the several thousand pounds extra that the set will cost in another few weeks or even days.

The fevered buying of colour TV receivers is the best example of the effect inflation is having on Israelis. They do not care that local programmes are not broadcast in colour. They do not care about the price of these colour TV sets — between IL50,000 and IL70,000 each. They do not care that by the time Israel TV begins broadcasting in colour, these receivers may be out-of-date. People are buying goods they don't really need. The main thing is to get rid of your money — a common phenomenon in times of inflation.

The public should not be blamed for this state of affairs. The public is merely protecting itself against devaluing and non-decisions on the part of the government.

THE government announces that there is no intention to broadcast in colour and yet Israel TV does occasionally transmit colour programmes. So when the government says there will not be colour broadcasts in the near future, Israelis interpret it as meaning that there will be colour broadcasts in the near future. Meanwhile, their sets can be used to receive colour programmes from Jordan — at a considerable expenditure of electricity, since colour receivers use more power than black-and-white sets.

People go to the shops and buy. They cannot compare prices at different shops, because that would mean taking a day off from work. Besides, what is the use of making the rounds of the shops? By the time you return to the one that quoted you the lowest figure, you will be told the price has gone up.

THE WONDER is that people are satisfied. People say they have done well out of purchasing their car or flat or whatever a few months ago. Merchants are happy with their rapid turnover and large profits. Everybody is contented and hardly anybody complains. Except the newspapers and the Histadrut, who yell about the accelerating rise in the Consumer Price Index. But there are no public demonstrations, no outbreaks in the streets.

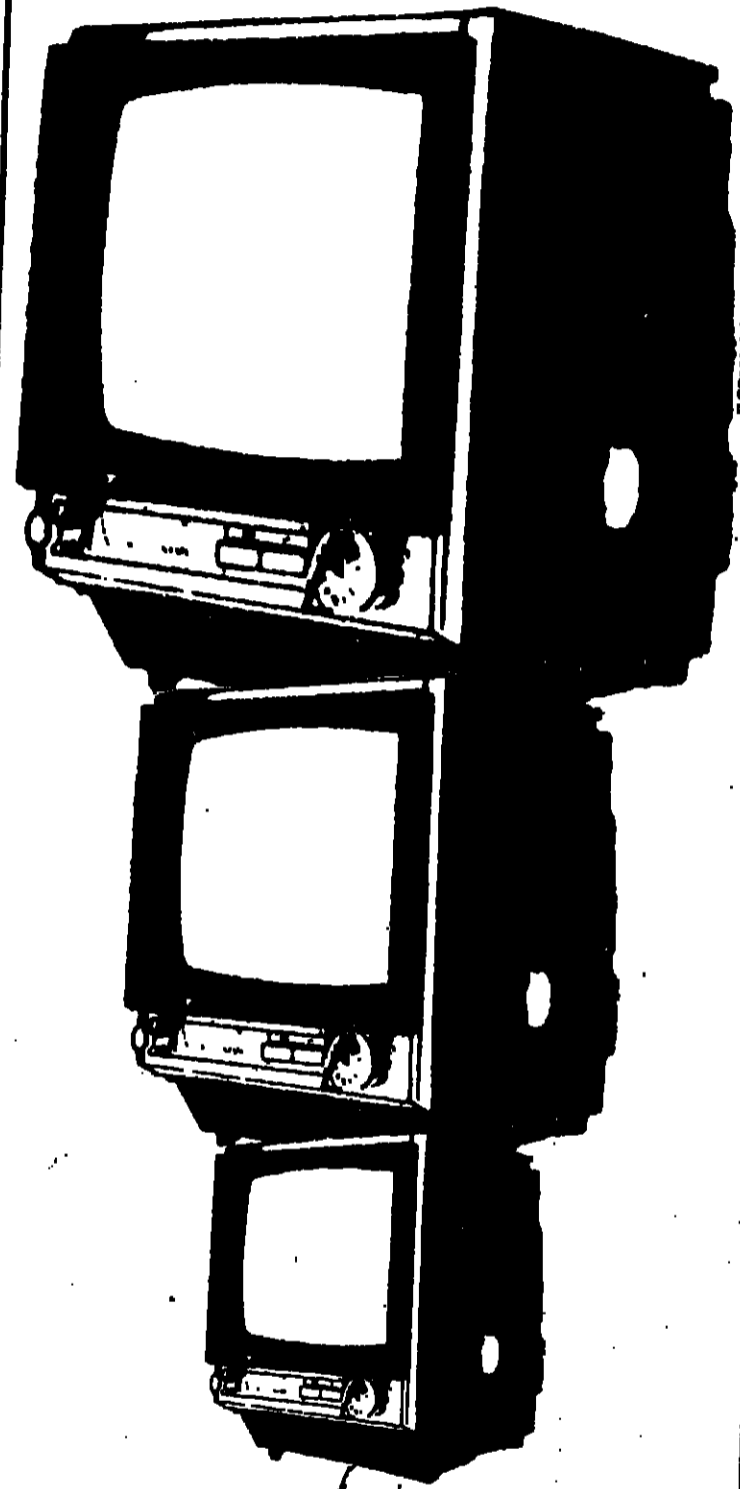
Why? Because 75 per cent of Israeli families live in flats they own. Most of these were bought with government assistance and low-interest mortgages. The payments on these mortgages are peanuts in the light of our current inflationary spiral. Someone who received a loan of IL200,000 at the beginning of the year — even at 32 per cent interest — will have earned about IL65,000 by the end of it, clear and non-taxable. This sum is possibly more than his annual wage, so why complain?

Last year, Israel manufacturers and farmers received the equivalent of IL25b. in the form of government-subsidized credit. With such easy credit, a businessman need not earn real profits to show an earned income. He is operating here with ridiculously cheap government credit; he can manufacture goods not required locally, and sell them abroad at a good profit.

The government is not selective about whom it is to assist financially. Industry must be helped

Inflation in colour

It is possible, even desirable, to live with inflation — but not the snowball variety which Israel is experiencing, writes POST Economic Reporter SHLOMO MAOZ.



because Israel's future depends on it. Agriculture must be helped because it contributed to the cause of Zionism. Schools must be built because we are the People of the Book. El Al must be helped to buy new jetliners. The police must be strengthened to fight the rising tide of crime. New settlements must be established, not only because they are part of our national birthright but also because the world must be shown that Israel can establish all the settlements the government thinks the country should have.

THE PLUNDERERS sit on their porches on Friday afternoons and boast about their loot. You smile and actually join in the fun. Large-scale tax evasion is rampant and the government, powerless to act, goes on printing more money. And so the inflation swells and swells.

THE MAIN sufferers from our inflation are not the lower income groups, who are compensated by the government for rising costs, or the rich, who just become richer. Those who end up suffering the most are the middle-class people.

This means that both the middle-class husband and his wife must work. Despite their double income, they cannot meet their housing expenses, either for rental housing or for their own flat. This could result in emigration, and among just the age group that our economy needs so badly.

Emigration is something the government fears greatly. Inflation could be overcome through drastic measures. But these would cause unemployment, and unemployment would also result in emigration. Such undermining of the Zionist ideology would not be acceptable to any political party.

IT IS POSSIBLE to live with inflation, but on condition that its rate is fixed. Price rises can be forecast and wage contracts can be linked to the inflation rate. Also, manufacturers can calculate their production costs, and budget officials can prepare a meaningful state budget.

Fixed inflation is a good thing. It means full employment, built-in economic growth, and a rising standard of living.

On the other hand, snowballing inflation — with its unpredictability — is bad. It is like a revolution. Everybody tries to grab a bigger slice of the national cake for himself.

No wonder we have so many strikes. The workers want pay increases larger than the current inflation rate. Since prices are rising so swiftly, they want to renegotiate their work agreements.

And the manufacturers claim that inflation reduces the profitability of their exports compared with selling to the local market.

The government, for its part, raises fuel prices to unreasonable levels. The Histadrut shuts down factories and services to impress its members that it is fighting for their interests. Though the finance minister and his deputy have offered to restore the cost-of-living increment to its full 100 per cent level (from the present 70 per cent), the Histadrut refused to accept this. If it happened, the Histadrut would have nothing to fight for. Has anyone ever heard of a knight voluntarily disarming himself?

AND, AS IN every revolution in history, there is the plunder. It starts with the small-scale cheating, like not paying municipal rates on time. Then come things like building illegal structures next to a busy highway, in the knowledge that eviction costs are high. And people leaving their offices in working hours to attend to their personal business. Or giving private lessons without reporting the fact to the income tax authorities. And the administration does nothing.

Then the banks join in the game, omitting to transfer payments to the Treasury when they are due; and the insurance companies,

WHAT ARE the solutions? In the official sector, all that has to be done is to carry out the many decisions the government has already taken. Special handouts to pressure groups must cease. There must be no more cheap subsidized loans. Tax dodgers must be prosecuted, and government spending must be reduced. Inflation would then slow down automatically.

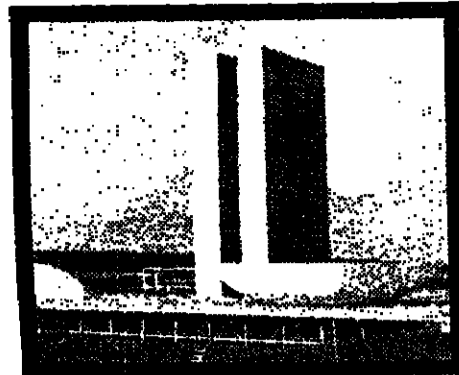
On the personal level, buy whatever you need. Tomorrow the price will be higher. So will taxes be higher, for that is the easiest way for the government to raise funds. With whatever money you have left, buy foreign currency. Keep it in a safe place at home, because the government can legally freeze all Patam accounts in the bank, as well as postpone redemption of the linked government debentures.

The best way to protect your savings against inflationary erosion is to buy those debentures and pray every night that the government will not postpone payment on them. And, when you become nervous about holding on to the debentures, run out and buy some durable goods. How about a colour TV set? □

THURSDAY, MAY 31, 1979

THE JERUSALEM POST MAGAZINE

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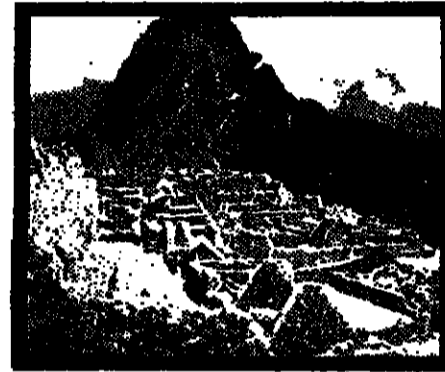


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הכרזה מן האולם

WHEN THE LIKUD unexpectedly swept into power in May 1977, and the Education Ministry, long coveted by the National Religious Party, was at last entrusted to Ze'evulun Hammer, a relative youngster with a reputation for militant religiosity, a shudder swept through the country's State secular schools.

Educators withheld public comment, fearful of provoking "papist" wrath. In private, they expected the worst: a radical reform of the curriculum, with more hours for Jewish and religious subjects and less for the liberal arts and sciences; a "Judaic" orientation in the supervision of schools, accompanied by the appearance of more skullduggery officials near the levers of educational power; and a general atmosphere of "watch your step," with exquisite punishments in store for those preaching or teaching evolution or revolution.

But exactly two years later, the worst, according to most, has not come to pass. Indeed, Hammer is under continuous fire from religious quarters for his relative inactivity. Most secular school teachers agree that Aharon Yadin's replacement by Hammer has so far had very little effect on the schools.

Says Dr. Shmuel Michaeli, headmaster of Jerusalem's prestigious Rehavia Gymnasium: "The change has simply not been felt. We have received no instructions to alter our curriculum in any way nor have we been offered incentives to do so." He adds that Jewish subjects are so well taught at the Gymnasium that there is no need to bolster them (a view, incidentally, not shared by all the school's teachers).

A sufficiency, if not a surfeit, of "Jewish consciousness" in his school is the reason another Jerusalem headmaster rejected a ministry offer of the Enei Mitzva programme (a course for children approaching their bar mitzva or bat mitzva, of which more later) for his 7th grade. "But other than this offer, the change of administration has not been felt at all," he says.

The headmaster of the Rehavia elementary school (grades 1-8), Yehuda Ekerling, concurs only partially. No curricular changes have occurred, he agrees, but he adds: "The ministry and its pedagogical secretariat" — headed by Professor Yosef Ben-Shlomo, a brilliant philosophy teacher at Tel Aviv University and a strong proponent of "Jewish indoctrination" in the schools — "have in the past two years shown a greater interest in how, and how much, we teach subjects like Tora She Be'al Pe Tash'ba — teachings of the Sages and Mishna."

Yehzekel Gabai, headmaster of the René L. Cassin Secondary School in Ramat Eshkol says that the ministry is definitely promoting a more Jewish education in the State secular schools. He points out that for the past three years, all junior high schools have been required to cut 10 per cent of their classes, reducing the regulation 38 weekly hours to an average of 32-33. "But we are not allowed by the ministry to take these hours off Tash'ba or Bible classes," he adds.

Moreover, despite these steady budget cuts, most schools with 7th and 8th grade courses, assuring a separate and additional budget for two more hours per week for junior high schools and one extra hour for elementary schools. "Many schools, I am sure,

Soft-sell in schools

Education reporter BENNY MORRIS investigates the experimental programme on religion and Jewish tradition that is being introduced into the State secular system.



Shuls Schleiser (above) and Efrat Cohen: Course is "topical," "gets them to think." (Elharar-Zoom 77)



would prefer two extra hours for improving their pupils' command of mathematics or English," says Gabai. "Nevertheless, there is now a feeling that when it comes to money for religious subjects, we have an almost free hand." (Gabai, whose school is the only one in Jerusalem teaching the Enei Mitzva course, estimates that it involves some IL100,000 per class annually.)

THE MAN in charge of the "revitalisation" of Jewish religious studies in the country's State schools is Dr. Daniel Tropper, an architect of Gezer, a movement that aims at bringing religious and non-religious Jews closer together. At 36, Tropper, who is Hammer's special assistant, is a powerful figure at the Education Ministry.

"In 1977," he says, "I advised Hammer to turn down the education portfolio. I felt that exactly those things he proposed to do would best be done by a non-religious minister, who would encounter less blind, unthinking resistance. Now," says Tropper, "argues, has in the past two to

He denies that there is such a thing as a "neutral, non-partisan" education. "Our secular schools impart a Western education," he says. "I want to try to balance this with some Jewish culture."

But for all his personal views, Tropper has imbibed that old American business wisdom, the "soft sell." "The Judaism that can be taught to today's non-religious youngsters must be of a kind they can identify with and accept," he says. "My sort of Orthodoxy just won't sell."

THE "SOFT SELL" is epitomized in the Enei Mitzva programme. With a current annual budget of IL20m., it is the only idea of Tropper's and Hammer's so far translated into classroom reality. Both in form and content the Enei Mitzva course has been cleverly streamlined to overcome the natural obstacles any religious programme must encounter in the secular school system. (Tropper, incidentally, dislikes the word "secular," preferring "non-religious as a less damning definition.")

The Enei Mitzva programme is being tried out this year in 80 7th-grade classrooms around the country. If it is successful, it will be extended next year to 600 7th and 8th-grade classes — 400 in elementary and 100 in junior high schools. Tropper plans that it should be gradually adopted by all secular schools as a three-year programme of Jewish enrichment.

The course, taught one or two hours a week, is unique in a number of ways. It is optional; headmasters and teachers are free to take it or leave it. It is invariably almost taught by non-religious mehakchim (class teachers) rather than by experts, who would, in the nature of things, be religious.

This, says Tropper, avoids the "us" and "them" situation between pupils and teachers that normally exists in the Tash'ba classes in State schools.

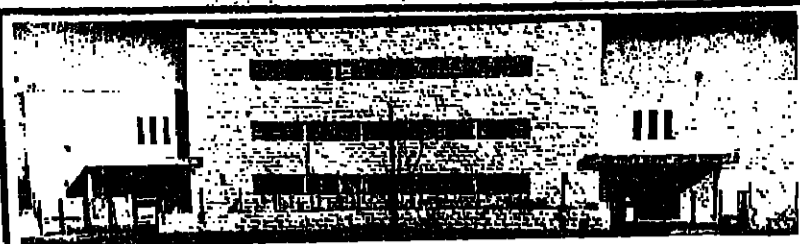
The course is based on a number of attractive illustrated booklets dealing with various themes through Mishnaic controversies that contemporary 13- and 14-year-olds can find relevant. Each booklet is accompanied by a parallel one for the teacher.

Booklet 3 deals with themes and problems related to the individual and society. I attended a lesson devoted to a chapter entitled "Yours and Mine," introduced by a passage from the Talmud's Baba Metzia about the precedence to be given to one's own or another's lost property. The pupils rapidly perceived the underlying moral clash — the imperative of looking after "number one" contrasting with the view that people will treat you the way you treat them.

The discussion was sharpened by another Talmudic passage about two men lost in the desert, with only enough water between them for one to survive. They could either share the water and both die, or the owner of the water could drink it all himself, assuring his own survival and his friend's death.

The teacher asked the class to write down which view they subscribed to, and why. Over half favoured sharing the water.

THE BOOKLETS, explains Efrat Cohen, a René Cassin teacher of the course, use passages from Jewish sources to focus on various ethical and philosophical (Continued overleaf)



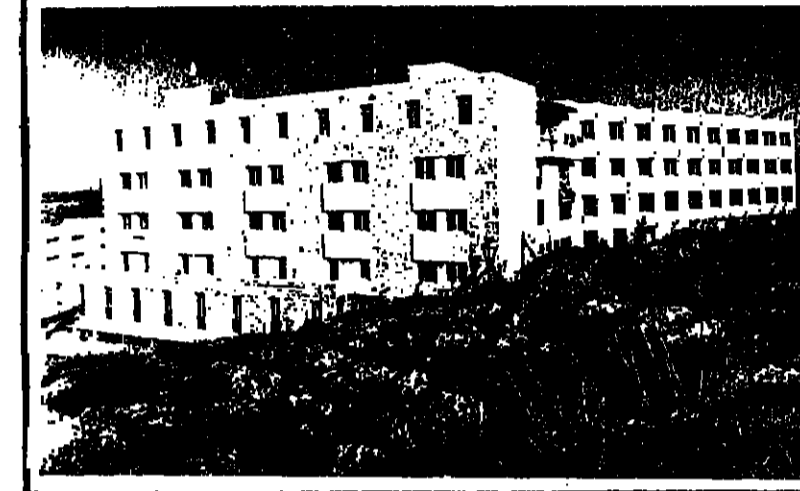
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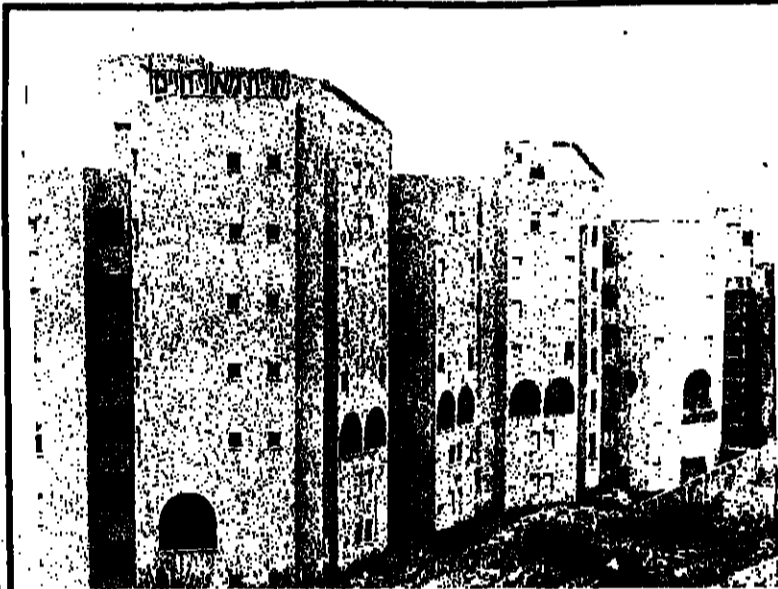


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(Continued from page 9)

problems the pupils encounter in everyday life. There are also explanations of the significance of Jewish holidays and religious artefacts, branching out to such concepts as repentance and happiness.

Booklet 4, for example, deals with *tefillin*, going on to a general look at the meaning and use of symbols, the idea of peoplehood, the Exodus, the Divine promise of the Land and the virtues of philanthropy.

The booklets were written by a team of religious educators, including Tropper himself, and not by the ministry's curriculum division, which is normally responsible for producing material. Tropper says this was because of professional differences between his team and the division. "We wanted experts to prepare the material. The division believed that its staffers could do the work with only assistance and advice from experts."

On the other hand, Dr. Shevah Cohen says that the programme is not in the hands of the division he heads "because it is not a curricular subject or discipline."

WHEN TROPPER scouted around for schools to try out the programme, he encountered a great deal of suspicion and resistance. One Tel Aviv inspector vehemently opposed its introduction into "his" schools, and a number of principals rejected the idea out of hand.

Among the headmasters I interviewed, there is a resistant current, a fear of "papism," which Hammer's very careful approach has not succeeded in uprooting.

But to judge by the reactions of teachers and pupils actually involved in the *Bnei Mitzva* programme, Tropper's gamble has been eminently successful.

Shula Schleier, a 7th-grade *mehanechet* and Bible teacher at René Cassin, says that the booklet's themes strike a responsive chord among her pupils. "They touch topical, actual interests and concerns," she says, and do not give an impression of missionizing. She believes that the course gets across the point that "Judaism is not divorced from the day-to-day life and needs of normal people."

Hanna Ganor, a 4th-year geography teacher at the same school, explains why she volunteered to give the course: "I'm from a non-religious background. But the booklets looked interesting and I realized that, using them, I could develop my pupils' social consciousness. The booklets provide good pegs for serious discussions — and 10-year-olds can't discuss abstract themes without such pegs. I also wanted to learn a little about Judaism," adds Ganor, "and preparing for each lesson I have done so."

Efrat Cohen says that at the *Bnei Mitzva* lessons were initially slotted in the *Tosh'ba* hour which her pupils disliked, they were wary of them. "But over the past months the course has fired their enthusiasm. It gets them to think. And they acquire some knowledge of Judaism in the process. But I won't get them wearing *kippot*," she adds.

THE PUPILS attending the *Bnei Mitzva* classes concurred with their teachers' views. All agreed that they were a great improvement on the "boring, remote, parentally irrelevant," *Tosh'ba* lessons.

Tosh'ba, while officially compulsory, is probably taught in only half the country's schools, admits Tropper. He acknowledges that it is "hateful" to many if not most pupils in State schools, and agrees that, given the way it is normally taught, it is counter-productive, turning youngsters off Jewish subjects and religion.

All the teachers and pupils interviewed expressed the view that today's pupils suffered from a basic lack of knowledge about the Jewish past, traditions and culture. One pupil summed it up with: "We don't really know what Judaism is all about or what it means."

The René Cassin 7th-graders complained that the teaching of Jewish history, to which they had been subjected in 6th grade, was insufficient, dry and boring.

"Just dates and names," they said. They are far happier with the Greek and Roman history they are studying this year.

WHY, IN FACT, has not Hammer's administration, in the past two years, invested more in enhancing the study of what may broadly be called Jewish history and culture? Surely this should take priority over the smattering of Jewish knowledge afforded by the *Bnei Mitzva* programme?

Tropper admits the problem and maintains that the ministry is currently working on a solution to it.

"But it is complex. It is part of the overall problem of what should come first — sciences or the liberal arts."

He explains that, before Hammer took office, Carmi Yosev headed the ministry's committee for secondary school education, and was in charge of the 1976 reform of the curriculum leading to the liberalization of the matriculation examination.

"Carmi's reform gave priority to the sciences," he says. "The result, evident to this day, is too few hours for the humanities in general and Jewish history in particular."

Adding an hour or two a week to the study of Jewish history is not enough, in Tropper's opinion. What is required is "a total, comprehensive solution for history and culture studies."

A number of teachers I spoke to agreed in principle with this assessment, although they asserted that they could do a lot with a few extra hours a week for Jewish history and Zionism.

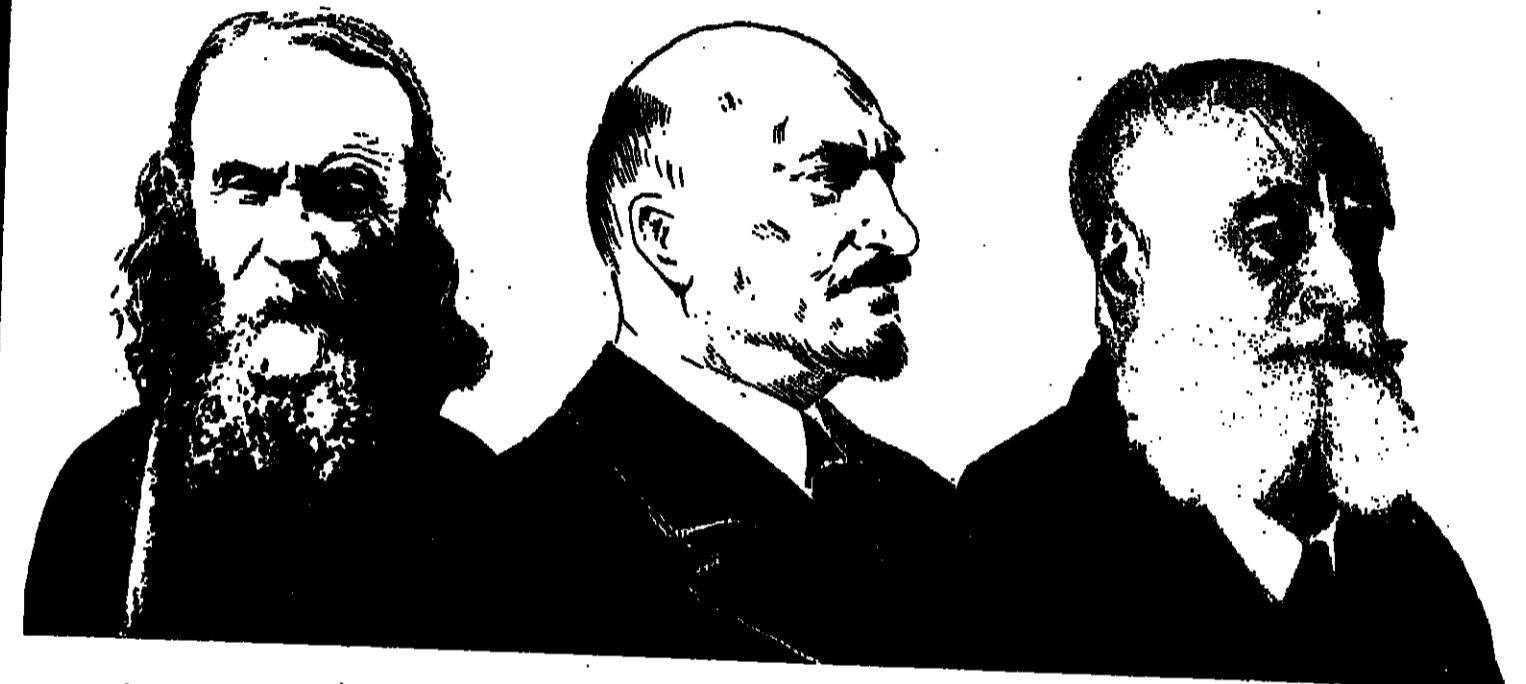
IN ADDITION to the *Bnei Mitzva* programme, there are a number of other projects in the Tropper pipeline. He and his assistants are currently working on a project called *Likrat Tsava* (Towards the Army) for 11th and 12th-graders, which will be patterned on the model of *Bnei Mitzva* but will be on a more sophisticated level and will, perhaps, have a more directly nationalist trend.

They are also involved with educational TV's current effort to produce an Israeli version of *Sesame Street*, which will focus on various Jewish traditions and customs. Tropper hopes that a pilot broadcast will be ready some time next year.

The *Bnei Mitzva* programme and the new course for 11th and 12th-graders, which will probably run experimentally in a number of schools next year, are, on the surface, all that has been done to enhance Jewish studies in the secular schools during Hammer's incumbency. Perhaps this is a measure of the sensitivity and wisdom of a patient and careful minister. □

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מכרזת מן האלול

MOSHE CARMEL, the plasterer, Eli Shal the electrician, and many other Jerusalemites recently followed in the footsteps of the Children of Israel.

Do-it-yourself congregation

Like their ancestors who donated both their labour and their wealth to build the Tabernacle as a sanctuary during their desert wanderings, these residents of the capital's Givat Hamivtar quarter actually constructed their own house of worship.

A group of Jerusalemites have rolled up their sleeves and put up their own house of worship. And that's not the only thing that's unique about the synagogue on Givat Hamivtar, writes JUDY SIEGEL.

The do-it-yourself synagogue is a rarity in a country where people have become accustomed to demanding synagogues from their local religious councils and well-connected government officials. Towering over the French Hill and Ramat Eshkol neighbourhoods, with a spectacular view eastwards and westwards, the synagogue is a lot of example of initiative, patience and communal cooperation.

barbed wire was destined again to become a flourishing mini-city of stone-faced homes.

Givat Hamivtar was known as the Jewish city of Tzofim at the time of the Second Temple; 2,000 years later it was used by the Jordanians as a fortified command post, from which shells were fired at Jewish Jerusalem below. After the reunification of the city in 1967, the hill of bunkers, tunnels and

Seven years ago, after the conclusion of a worship service in the home of Prof. Ze'ev Low, residents discussing their need for a synagogue finally found a practical solution. Since the cost of hiring building contractors and workmen was prohibitive, the neighbours themselves would order building materials, dig the foundations, put in the plumbing, and do the wiring and plastering and painting.



WITH A BASIC contribution of ILSm. from Yitzhak Reich (known for his Pension Reich in Beit Hakarem that has since become the Tadmor Hotel), the organizers collected an additional IL250,000 from the Jerusalem Religious Council and then began going door to door to ask for help. Each member family has donated about IL13,000 (in today's lire) to the project — and even some of the quarter's 200 non-religious families contributed. Because of the volunteer building that went into it, the synagogue was a bargain at only IL2.8 million.

DESIGNED by architect David Casotto, the rectangular building has a base of simple lines and is crowned by 14 arched windows forming an undulating roofline. There are just 135 seats in the men's section and 83 seats for women behind a curtained partition, but the synagogue can be expanded eventually by moving the glass doors backward into a paved courtyard.

Proud as Zik is of the personal participation in the synagogue's construction, he seems even more pleased with the way services are conducted. Since the largely professional, middle-class community includes Sephardim, Ashkenazim and Yemenites, the builders wanted to make it a place where each member could pray in his own traditional mode and learn other styles, instead of being segregated in a separate hall or having separate services.

AT THE synagogue's official dedication last week, which was attended by President Yitzhak Navon (who has followed its construction almost from the beginning), the *mincha* service was conducted in the Ashkenazi mode, and the *ma'ariv* service was Sephardi.

"We set a rule that we alternate among the various modes, and it always goes according to the background of the man who leads the service," Zik explains.

This blending was symbolized by the various Tora scrolls that were carried into the sanctuary ahead of the president and his entourage. Some were in wood and ornate metal cases, as is customary among Sephardim, while others were wrapped in Ashkenazi-style velvet coverings. The crush of Givat Hamivtar residents at the opening was so thick that over 100 people had to stand outside during the ceremony, and the gaggle of children — barely controlled by Bar-Mitva-aged ushers — provided a constant accompaniment.

Jerusalem's Sephardi Chief Rabbi Shalom Mashash and other dignitaries beamed as Navon quoted the Talmud and praised the synagogue builders. "What has happened here in Jerusalem in the past 12 years is a miracle," said the president. "May Jerusalem remain united and continue to be Israel's capital until the end of the generations."

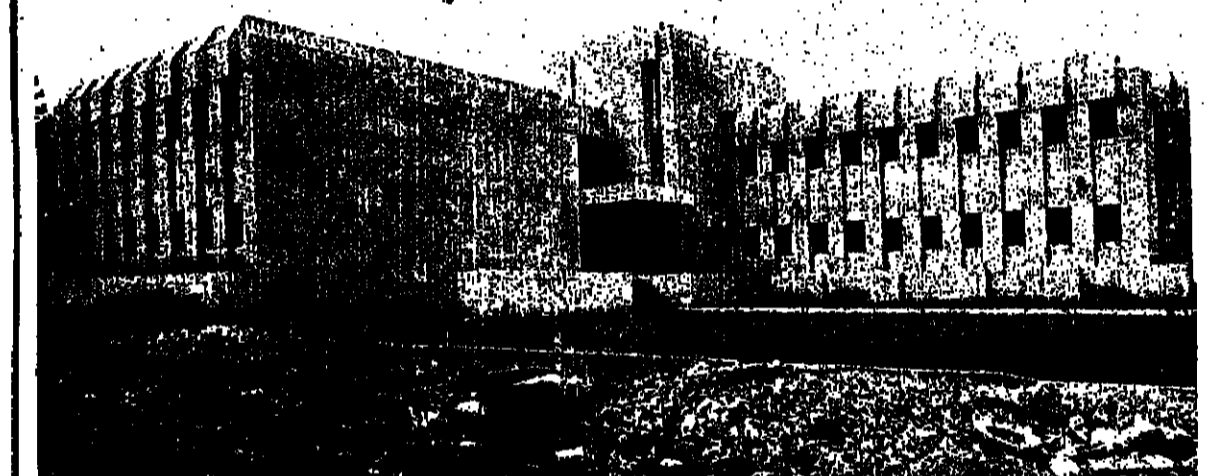
In a one-sentence speech, Jerusalem Mayor Teddy Kollek said he hoped other Jerusalemites would emulate the people of Givat Hamivtar and build their own synagogues. □

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The cornerstone will soon be laid for a new building, for the Aron Barth Centre, Jerusalem, today a small residence. This residential centre for the elderly will have 80 modern, well equipped rooms. The cornerstone ceremony will be held on June 5, in the presence of public personalities from Israel and abroad.

The Service owns a hospital for the chronically sick — the Lichtenstaedter Hospital at Yad Ellahu. This is the only such hospital not functioning as a commercial enterprise. The hospital, which currently has 140 beds, is continuously being expanded. The club at the hospital is run by volunteers of the Women's Social Service.

The Service also distributes clothes to needy families and welfare institutions, and maintains a loan fund (no interest charged) and a charity fund. The Women's Social Service is financed by contributions from friends, legacies and modest allotments from public bodies in Israel.



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Rabbi Shmuel emphasizes the distinction between the Sabbath and the week at the havdala service. (David Hartl)

A synagogue restored

DAVID BRAUNER pays a visit to the Ashkenazi shul in Jerusalem's Yemin Moshe.

I WAS introduced to the Ashkenazi shul on Pele Yoetz Street in Jerusalem's Yemin Moshe Quarter on the eve of the eighth day of Pesach. The atmosphere was warm, comfortable, even intimate. A brass chandelier hung over the bima; the old ark of the Law was flanked on either side by high windows and commemorative plaques and bookcases lined the walls.

One old man, with a thin white beard and smiling blue eyes, stood beside the bima throughout the service, clutching the bannister with fingers gnarled by age.

OUTSIDE, the sun was gently setting behind the Old City's walls. Its last rays poured in through the six western windows and filled the synagogue with a golden glow.

The next time I went I took my brother, in an attempt to win family approval for my new-found love. While he absorbed the atmosphere of the place, I took special note of the plaques on the walls.

The one opposite us read, in our long sentence: "This great house, consecrated to the

and prayer, on the holy mountain of Jerusalem, was built with funds donated through the generosity of the late Israel Moshe Halevi of London who bequeathed a gift of £18,800 which was presented by Rabbi Naphtali Hacohen Adler also of London to Rabbi Shmuel Salant; it is to be called Beit Yisrael in Yemin Moshe and will be his (Halevi's) eternal memorial before the walls of Zion... in the year 1898."

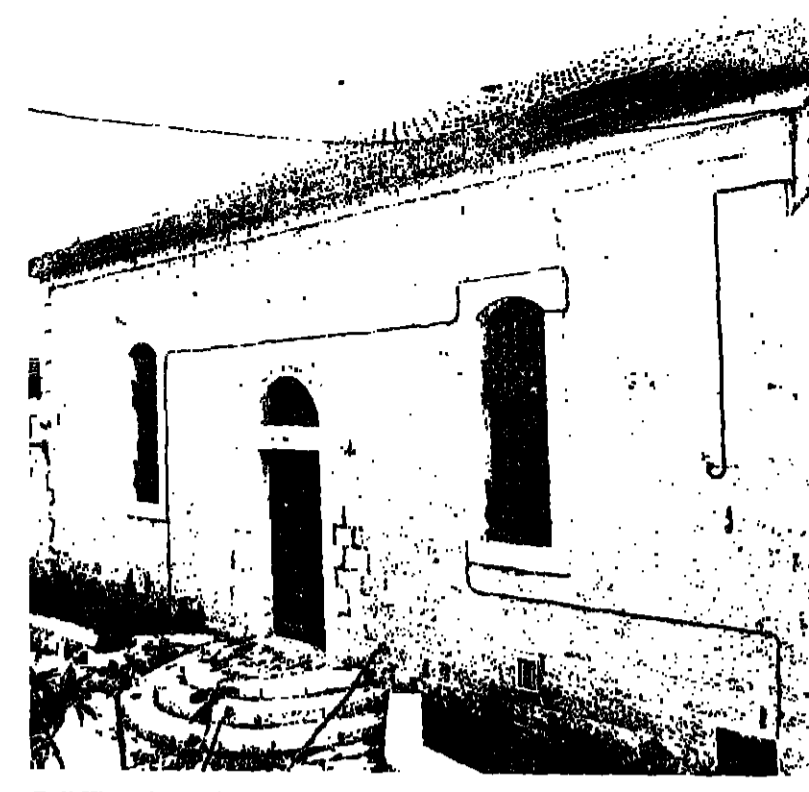
This plaque, like the one next to it commemorating a later donation of 500 rubles, had until recently been hidden under plaster, which was removed as part of the synagogue's restoration. And a third memorial just to the right of the ark remembers Avraham Michael Kirshenbaum, who was killed while defending his home in Yemin Moshe during the War of Independence.

The chandelier over the bima dates from the 19th century. Found in the *geniza*, or burial place for disused sacred books and ritual articles, the chandelier was carefully rebuilt.

Artisans at Khutsot Hayotzer new glass vessels for it; and now in all its former glory, it illuminates the sanctuary. It will soon hang beside two other lamps of the same style and period, which were found in Paris by one of the regular worshippers.

When I peered outside on this occasion, the sun had already set, leaving behind it the calm, cool darkness of the Sabbath eve.

The service was nearly over. Rav Shmuel now left his post beside the bima to count the omer and later to recite the *kiddush*, the blessing over wine. His voice, his movements, and his hoary beard suggested untold years of suffer-



Beit Yisrael's modest extension as seen from Rehov Pele Yoetz. (Steve Nelson)

ing and infused his prayers with a rare power.

UNTIL A FEW years ago, Beit Yisrael was in a state of acute disrepair. It served as a *kollel* for a group of boys who came daily from Geula. They cooked, ate, left refuse about and, incidentally, learned in the great hall of the old shul.

At the time, Yemin Moshe, including Beit Yisrael, came under the aegis of the East Jerusalem Development Corporation. The Corporation filed a suit to evict

the boys in order that restoration work on the synagogue could begin. It was then that Asher Wien, who owns an art gallery in the quarter, intervened; and the Corporation dropped its case, on condition that the residents of Yemin Moshe agreed to take it upon themselves to refurbish and use the synagogue. This meant that the boys could stay.

Wien, who now heads the synagogue's board, was informed that a number of Jews in Vienna had donated \$10,000 to the Jerusalem Foundation expressly

for the purpose of rebuilding the Ashkenazi shul in Yemin Moshe. He secured this sum, together with other donations, and on March 18, 1975, the neighbours were notified that services were to commence on Shabbat morning at 8:15.

In a letter to the Corporation, it was noted that "the prime motivation is to create in Yemin Moshe an active spiritual, educational and cultural centre wherein the residents may pray, study and meet together."

But Wien is quick to add that, by virtue of the sources of his help, the synagogue belongs to all Jerusalem and, in fact, to Am Yisrael. The *kollel* boys, sponsored by Mosdot Yad Ezer, still come every day to learn. The renewed interest and reconstruction have impelled them to keep their place of study clean and orderly. Visitors from abroad bring their sons to Israel especially to celebrate their bar mitzvahs at Beit Yisrael. Special activities are held for the entire neighbourhood on Jerusalem Day and Independence Day. The synagogue's doors open every day at 8:15 a.m. and don't close until 7 in the evening.

The next phase in the restoration will begin this summer when the room beneath the synagogue's patio will be fashioned into a combination library, study room and reception hall. The funds for this work were raised locally.

When Rav Shmuel is finished, he steps down and everyone eagerly extends a congratulatory hand. Somebody slips him a bag of lollipops, and he happily hands them out to the children.

If, as it is said in *Baba Bathra*, "synagogues are Israel's towers," then Beit Yisrael must be one of the highest. □

MY NEXT VISIT to Beit Yisrael was on a Shabbat morning. That is the time every week when Israel is wedded to her Law, the Torah.

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Long Study Day. Besides the normal school day, our Institution provides classes in the afternoon by a team of qualified teachers and counsellors. In this program special attention is paid to the development of the natural talents of the girls in handwork, drawing and graphics.
High School. For the girl entering High School, there are a variety of courses available i.e. school teaching, nursery school teaching, drawing and secretarial courses, etc.
Musical Education. Children who excel and show promise in the musical sphere, participate in the orchestra and choir and are encouraged to qualify as music teachers.
Loan Fund. Girls who are ready to leave and start an independent life receive grants for housing and long term loans for basic necessities.
Expansion Programme includes: Completion of the Auditorium, the building of "ahikuntim" for the qualified girls, the establishment of a day care center for the children of Jerusalem, and a training center for children's nurses.

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For full information contact:
Prof. Joseph L. Shuchatowitz, Director of Educational Planning Jerusalem, Tel. 02-664148
Rabbi Yeheskel Fogel, Dean Ashdod, Tel. 085-92222 or Jerusalem, Tel. 02-671637

خذنا من الاصل



Prized photographs

Ya'acov Sa'ar of the Government Press Office is winner of this year's Anna Riwkin-Brick Prize for Photography. The photos which won him the coveted Swedish-Israeli award went on display this week at Tel Aviv's Beit Sokolow.



PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND

POST PULLOUT GUIDE

The Poster

MUSIC

All programmes start at 8.30 p.m. unless otherwise stated

Jerusalem

CHAMBER MUSIC — The Israel Broadcasting Authority in conjunction with the Jerusalem Khan, Nelly Ben-Or, piano; The Dafna Quartet: Zinoubi Kaplan, violin, Lazar Shuster, violin, Michael Apelman, viola, Yoram Alprin, cello, Orleg; Quartet in G Minor for strings; Shumann: Quintet for piano and strings, Op.44; Stravinsky: Piano Sonata (Khan, opposite railway station, Sunday)

JERUSALEM SYMPHONY ORCHESTRA — Gary Berlin conductor, Ida Handel, violin, Organ: Hallel; Beethoven: Violin concerto; Dvorak: Symphony No. 9. (Jerusalem Theatre, Tuesday, Wednesday, Thursday)

ORGAN RECITAL — With Rose Kirn. Works by J.S. Bach, Buxtehude, Clarambaull. (Church of the Redeemer, Thursday at 8 p.m.)

JAZZ CONCERT — Arcans V. Philippe Gumpelwicz, guitar, Jan Nana Poylet, alto, saxophone/baritone; Michel Boumier, double bass; Yuval Miceanasher, drums/percussion. (Lazal Museum, tomorrow at 9)

CONCERT BY NEW IMMIGRANT ARTISTS — (Khan, tomorrow)

ISRAEL CHAMBER ORCHESTRA — Meredith Davies, conductor, Emanuel Haber, cello, Coralli; Concerto Grosso Op. 10, No. 1; Haydn: Cello Concerto in G Major; Written: Sinfonietta, Op. 1; Elgar: Serenade for String Orchestra, Op. 88; Roussel, Petite Suite. (Jerusalem Theatre, tomorrow)

MICHAEL HARAN, cello, Adina Ham-burger, harp — Music by Loastell, Bach,

Capolet, Faure, Tel. (Ezra Gallery, 16 King David, tomorrow at 9 p.m.)

ISRAEL BACH SOCIETY — Rose Kirn (Hamburg) — Organ recital, with participation of Eli Freud. Works by Bach, Buxtehude, Sweelinck, Daquin, Mozart. (International Evangelical Church, 55 Hanevi'im, tomorrow)

Tel Aviv

ISRAEL PHILHARMONIC ORCHESTRA — "On Men and Music." Noam Shari, conductor and narrator. Mozart: Symphony No. 1 in E flat Major, K.16; Dittersdorf: Concerto in E Major for contrabass and orchestra; Schumann: first movement from Konzertstück in F Major for four horns and orchestra, Op. 88; Musorgsky-Ravel: Pictures at an Exhibition (Mann Auditorium, Monday at 9 p.m.)

A SONG FOR TEL AVIV — Cantorial and religious songs to mark the 10th year of Tel Aviv. Cantors David Koussavitzky, Binjamin Unger, Arye Braun; Army Rabbinic Choir; Pithel Aviv Children's choir. (Mann Auditorium, Thursday)

Haifa

ISRAEL BACH SOCIETY — For details see Jerusalem (Stella Maris Church, Tuesday at 7.30 p.m.)

Other Towns

ISRAEL CHAMBER ORCHESTRA — For details see Jerusalem. (Rishon, Beit Ha'am, Sunday)

KIBBUTZ CHAMBER ORCHESTRA — Noam Shari, conductor, Works by Handel, HaJdu, Mozart. (Kfar Gilson, Tuesday)

ENTERTAINMENT

Jerusalem

THE BEST OF SHALOM ALEICHEM — Series by the famous Yiddish writer, performed by Helms Bernard and Michael Schneider. In English. (King David Hotel, tomorrow; Hilton Hotel, Wednesday)

YOUR PEOPLE ARE MINE — Pop musical in English. Based on the Book of Ruth. (YMCA, tomorrow at 9 p.m.)

Tel Aviv

THE ESPRESSO GENERATION — With the Hakol Over Habibi group (Beit Arlosoroff, Tuesday at 9 p.m.)

THE GAZOZ BAND — (Beit Hekhal, Wednesday at 9 p.m.)

HAGASHAH HANIVER — In a comedy written and directed by Yossi Banni (Beit Hekhal, tomorrow at 9.30 p.m.)

IN A PANIC — With Matti Giladi (Beit Hekhal, Sunday at 9 p.m.; Beit Harbour, Monday at 8.30 p.m.)

LIFE IS NO HONEYMOON — With Gad Yagil and Hanna Lasio. (Ohal, tomorrow and Monday at 9 p.m.)

Other Towns

ESPRESSO GENERATION — (Nevat She'an, tonight at 10 Rishon, Beit Ha'am, tomorrow at 9 p.m.)

GAZOZ BAND — (Kiryat Bialik, Sayvon, tonight at 10; Ein Hashofet, Monday at 9 p.m.)

HAGASHAH HANIVER — (Holon, Rina, tonight at 10)

IN A PANIC — (Kiryat Haim, tonight at 10; Avihail, Beit Hagdudim, tomorrow at 9 p.m.; Ra'anana, Orot, Wednesday at 9 p.m.)

LIFE IS NO HONEYMOON — (Ramat Gan, Ordea, tonight at 9.30; Rishon Lesion, Wednesday at 9 p.m.)

OPERA

THE ISRAEL NATIONAL OPERA — Serpico, Rio Novello, Florian Czerny, Joy Elisabeth Shertz, Elisabeth Brahm, Giora Sharon, Freddy Peer, Moshe Kabilio, Milo Cerpi, Dalia Zulter, Rafael Rosenblat. (Tel Aviv, Monday)

RIGOLETTO — By Verdi. Cast: Rio Novello (La Scala, Milan); Umberto Scialvino, Walter Piana, Esther Baumvel, Giora Sharon, Joy Elisabeth Shertz, Florian Cerpi, Mordochai Ben-Shachar, Elisabeth Brahm, Isaac Kriger. (Tel Aviv, tomorrow)

MADAMA BUTTERFLY — By Puccini. Cast: Caterina Miniferali, Florio, Pop, Walter Piana, Umberto Scialvino, Thomas Serpico, Rio Novello, Florian Czerny, Joy Elisabeth Shertz, Elisabeth Brahm, Giora Sharon, Freddy Peer, Moshe Kabilio, Milo Cerpi, Dalia Zulter, Rafael Rosenblat. (Tel Aviv, Monday)

SYLVA — By Kalman. Cast: Terry Gaber, Walter Piana, Miriam Laron, Mordochai Ben-Shachar, Giora Sharon, Joy Elisabeth Shertz, Freddy Peer. (Tel Aviv, Tuesday)

NABUCCO — By Verdi. Cast: Rio Novello, Caterina Miniferali, Giora Sharon, Umberto Scialvino, Joy Elisabeth Shertz, Mordochai Ben-Shachar, Isaac Kriger, Joni Seili. (Tel Aviv, Wednesday)

NIELSEN, Stravinsky Dance Circus. (Bar'am, Tuesday)

MATHEVA DANCE COMPANY — Works choreographed by Sanzarado, Morrice.



Laura Rivlin and Maya Rothschild in a scene from Tennessee Williams' play "A Streetcar Named Desire."

THEATRE

All programmes are in Hebrew unless otherwise stated.

Jerusalem

BIOCYCLE FOR A YEAR — Poorly done documentary about the Haifa Theatre's Project Group that went to Kiryat Shmona to help the community. Directed by Nola Chilton, who also tutored the Project. (Khan, opposite railway station, Wednesday)

I ALWAYS WANT EYES — Poems by Nathan Sar, Yehuda Amichai, Avner Straus, Yehuda Shavit and others (Pargod, tomorrow at 8.30 p.m.)

THE PARASITES — Humorous critique of society based on the biblical episode of Naboth, who was put to death for refusing to sell his vineyard to Ahab and Jezebel. (Khan, Monday at 8 and 9 p.m.; Tuesday, Wednesday, Thursday at 9 p.m.)

THE PLOUGH AND THE STARS — By Sam O'Casey. (Jerusalem Theatre, Sunday)

TEL AVIV

BIOCYCLE FOR A YEAR — (Tsavta, 30 Ibn Gvirol, Tuesday)

CHAPTER II — By Neil Simon. Cameri Theatre production (Cameri, 101 Dismagoff, Tuesday and Wednesday)

DRUNKEN ROSE — By Yosef Mundy. For ages 16 and above only. (Habimartel, tomorrow Tuesday and Wednesday)

THE DYBBUK — Hebrew adaptation of S. Ansky's famous Yiddish play. (Habimartel, Large Hall, tomorrow through Thursday)

THE INHERITORS — New play by the Lillah Theatre. (Ohal, Wednesday at 9 p.m.)

LIKE A LONE BIRD ON THE ROOF — By Goren. New Habimah production. (Habimah's Small Hall, tomorrow through Thursday)

LUCK, AMULETS, AND THE EVIL EYE — The Yuval Theatre's new play about the beliefs, customs and superstitions of Israel's different communities (Bat Dor, 20 Ibn Gvirol, tonight at 9.30 and 11.30; tomorrow at 9 p.m., Beit Hekhal, Weismann and Pinkus, Monday at 9 p.m.)

NA'IM — From a story by A.B. Yehoshua. Directed by Nola Chilton. (Tsavta, tomorrow at 8 and 10 p.m.)

NAPOLEON — Musical written and directed by Nissim Aloni. Music by Gary Berlin. (Cameri, tomorrow)

THE RUBBER MERCHANTS — All about rubber contrasceptives. A lot of offensive schoolboy humour interspersed with a bit of good comedy. (Tsavta, Sunday, Monday and Thursday)

SITUATIONS — Musical play written and directed by David Avidan. (Habimartel, Sunday, Monday, Thursday)

A STREETCAR NAMED DESIRE — Tennessee Williams' play produced by the Haifa Theatre. (Nahmani Hall, 17 Nahmani, Monday and Tuesday at 8.30 p.m.)

WHAT ARE WE GOING TO DO ABOUT JENNY? — An extremely silly comedy about a septuagenarian lady who has just discovered sex, champagne and other good things in life: a vehicle for Hanna Marron who makes the most of it. (Cameri, Sunday, Monday)

HOLE IN THE WALL — Produced by the Haifa Theatre. Performed in Hebrew and Arabic. (Ashdod, Sunday)

THE INHERITORS — (Hadera, Hof, tonight at 9.30; Rehovot, Wix, tomorrow at 8.30 p.m.; Dimona, Matnes, Monday at 9 p.m.)

LUCK, AMULETS, AND THE EVIL EYE — (Petah Tikva, Shalom, Tuesday at 9.15 p.m.; Ashdod Hall, Wednesday at 9.15 p.m.)

For last minute changes in times of performances, or where times are not available, please contact Box Office.

FILMS IN BRIEF

THE ADVENTURES OF PIGASSO: A THOUSAND LOVING LIES — An almost completely fantasized "biography" of Pablo Picasso. Based on a series of comedy sketches, mime and sight gags, the film may or may not say anything about Picasso but is a delight to watch.

BATTLE STAR GALACTICA — A group of humans, many light years from our own galaxy, is nearly demolished by the metallic Cytons. The survivors set forth in a mile long space ship to reach the furthest outpost of humanity, Earth. Not a great plot, but a thoroughly thrilling, action packed sci-fi film complemented by the special effects of Star.

THE BETSY — The history of three generations of a Detroit motorcar manufacturing family, adapted from Harold Robbins

novel. The theme of incest joins Robbins' three faithful egrets: ambition, greed, and lust in a film that lacks all subtlety, charm, and originality. In spite of excellent performances by Laurence Olivier, Robert Duvall, and Jane Alexander.

BLACK AND WHITE IN COLOR — Jean-Jacques Annaud's anti-war film. Humour, satire and irony are used to point to the absurdity of war as two African outposts, one of Germans, the other of French, discover that their countries are at war. They rise to the occasion and the war spreads, in miniature, to their formerly peaceful coexistence. The film well deserves the Academy Award it won as best foreign film of the year.

BLAZING SADDLES — Take-off of all those Westerns Hollywood has ever made. Except anything to happen in this Mel Brooks' ex-

travaganza. (At one point Count Basie and his entire orchestra appear, in evening dress, playing the theme song and the desert cactus). Great stuff.

THE BOYS FROM BRAZIL — An excellent thriller based on a modern-day Nazi plot to rebuild the Arvan Race. Dr. Josef Mengele, the infamous Auschwitz doctor, is alive in Paraguay and plans a scheme with his Nazi cohorts that is as terrible yet so believable that the audience responds not only with feelings of suspense but those of horror as well. Gregory Peck, Laurence Olivier, James Mason and Lilli Palmer make an excellent cast.

CALIFORNIA SUTTE — An uneven work of director Herbert Ross and playwright Neil

(Continued on page 17)

مركزنا من الاصل

MY bobbe never served roast duck, but of course my *sayde* never opened a restaurant.

Crying fowl

I thought of my grandparents during a recent meal at Miljn Zayde's Place, yet another of the Eastern European restaurants that continue to flourish in Tel Aviv. The strictly kosher eating place, in Kikar Atarim, is extremely pleasant, with comfortable furnishings, and friendly and efficient waiters and waitresses, and a guitarist (who sadly does not include a knowledge of Yiddish among his accomplishments).

Wishing to make my meal as authentic as possible, I began with *krepalach*, the Jewish answer to *rasoul* and *wonton*. It was only to be expected that I found them a little doughy, but the filling of spicy chopped meat was excellent, as was the sauce of fried onions.

A stuffed cabbage ordered by one of my companions was very good, with rather more flavour than this item usually has. But the prize for the best first course went to the *pupkelach* (gizzards), which the third member of our party tried.

As an interlude, one of my companions had a bowl of soup, a rich satisfying consommé. Unfortunately, the so-called *kneidlach* that came in it were hard little



MATTERS OF TASTE/Haim Shapiro

pellets bearing no resemblance to anything anyone's grandmother would care to make.

FOR THE MAIN course I chose the duck, disregarding the danger

sign on the menu. The bird was listed as being with an orange sauce and this particular dish should really only be ordered in a French restaurant and a good one at that.

The bird was not as crisp as it might have been, the fat still remained under the skin. Despite this, I dug right in and ate away, giving a considerable part of my very large portion to one of my dinner partners.

It was the duck, I think, that did us in. I got off lightly with a brief bout of diarrhoea. My friend was less fortunate and was up most of the night.

The other main courses, tongue and braised beef, were both good, as were the *tsimmes* and salad that accompanied them.

The strudel proved to be a disappointment, made as it was with an ordinary cake dough. The coffee was of the kind known as *café bots*. To accompany our meal, we had draught beer, an excellent drink for this type of cuisine.

The bill for two came to about IL600.

IT IS TRUE that my bobbe didn't cook duck, at least not when I knew her; but I have made roasted duck from time to time and have found that it is possible to get it crisp and tasty.

As a first suggestion, I would say that it is wise to cut the bird into serving pieces before even cooking it. As many people have found to their chagrin, a roast duck is not easy to carve at the

table. It should be noted that a bird usually does not go very far and that it is necessary to have at least one duck for every four people.

One way of making sure that the duck won't be too fat is to follow the practice of the Chinese, who immerse it in boiling water for about 10 minutes before the actual cooking. This serves to soften the fat under the skin.

Following this, I rub the duck inside and out with salt, pepper and crushed garlic. After piercing the skin with a fork, I roast it on a rack, skin side down, in a medium low oven for at least an hour.

At this point I turn the pieces over, pour off the fat and continue roasting for another hour. It is then that I would turn up the oven to hot and cook the duck for another 10 minutes to make it very crisp.

To ensure further crispness, I sometimes brush the duck with plain water before turning up the oven. In place of the water, I occasionally use any acid fruit juices, such as orange, cherry, lemon, apricot or apple juice. I tend to steer away from orange, simply because it immediately calls for comparison with the famous French dish. Any other fruit juice gives evidence of greater imagination and allows the cook greater freedom. □

New TV show crafted on arts



Jennie Linden plays the mother of "Little Lord Fauntleroy." (Monday, 17.30).

MEDIA WEEK/Nechamah Golomb

YET ANOTHER TV series makes its debut this week. The Spice of Life (Monday, 21.30) will be a monthly magazine programme on culture and the arts. The first in the series will feature Adi Etzion-Zak and Ruth Bshel in Luciano Berlioz's *Scquenza*, as well as an interview with Meir Wieseltier.

Legal Aid is the title of the final play in The Sinners series (TV, Sunday, 22.00). Tom Flynn doesn't believe that he is the father of Della Carty's unborn child and his father refuses to pay her any money, implying that Tom is only one of several possible fathers. But her father, incensed, decides to sue the Flynn.

The Wednesday film is Garson Kanin's *They Knew What They Wanted* (TV, 22.00), starring Charles Laughton and Carole Lombard. The film tells of a well-established farmer of Italian origin who chooses a wife by correspondence. The only problem is the age difference between the farmer and the young, attractive blonde who answers his letters.

The 1979 Israel Song Festival will be rerun on Sunday (TV, 22.00). Performers include Gilt Shoval, Haim Zadok, Maya Casablanca, Tzvika Pik, Hedva Amrani and, of course, Gali Atari. Cleo Laine sings some of her most popular songs when she appears in a performance with the Edmonton Symphony Orchestra (TV, Tuesday, 21.30).

In this week's episode of *Upstairs Downstairs*, Your Obedient Servant (TV, Wednesday, 20.00), Hudson's secretive behaviour arouses suspicion in the Bellamy household. The butler's brother and family have arrived unexpectedly in London and Hud-

son desperately tries to conceal the truth about his humble employment.

THE CHILDREN'S classic *Little Lord Fauntleroy*, by Frances Hodgson Burnett, will be screened in six episodes from Monday (TV, 17.30). Glen Anderson, an 11-year-old American boy, stars as Cedric Errol, Lord Fauntleroy, and Jennie Linden as his mother, Mrs. Errol.

Press Conference (Radio, 2nd Programme, Wednesday, 16.10) will be devoted to *The Six Day War - 18 Years Later*. MK Yitzhak Rabin (who was Chief-of-Staff during the war), will be interviewed by Ze'ev Scharf, Yeschayahu Ben-Porat and Yitzhak Golan.

Army Radio also devotes several programmes to the Six Day War. *Sinni from the Cockpit* (Tuesday, 22.05) tells of the role of the air force in the battle over Sinai. *Army Magazine* (Wednesday, 18.05) is about the battle for Jerusalem as related by soldiers who took part in it. The navy are not to be outdone, and their tale will be told in *Fire on the Waves* (Thursday, 22.05).

Monday's *Speaker's Pedium* (Radio, 1st Programme, 21.30) features Professor Shimon Shamir, an expert on Middle East affairs, who talks about *The study of the Middle East as an academic discipline*.

Tonight's English Language Drama (Radio, 1st Programme, 23.00) will be *The Collector*, by John Fowles. The play is a psychological thriller about a young man who wins a fortune and decides to extend his hobby of collecting butterflies to collecting girlfriends. □

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הכרזה מן האוכל

Main course

ON THE TOWN/Josh Gressel

A JEWISH ruler in Samaria. Are we seeing a modern political statement or Biblical history? "Everyone will interpret He offers money or another vineyard in exchange. His what he wants from the play," neighbour politely refuses, ex- answers director Ilan Ronen even- plaining that he inherited the land ly, and he sounds sincere.

"It fell into a period which was fitting — we didn't plan it that way," Ronen explains. "Our pur- poses from Kings I, Chapter 21 — pose was to show government in- the story of King Ahab. In the the chapter, Ahab's wife Jezebel chapter, Ahab's wife Jezebel ar- ranges for Nabot, the neighbour, to be framed for blaspheming God and the king. Nabot consequently was stoned to death and Ahab legally took the land.

This biblical tale has been dusted off and repackaged in *Lunch*, a play which will have its premiere Saturday night by the Khan Theatre. Dressed up with actors in tuxedos speaking Ben- yehuda Hebrew, the play could as easily be seen by the audience as a government manipulated by special interest factions as it is the story of a weak Jewish king ruled by his amoral wife.

THE FOCAL point of the play is food. All action takes place around an elegant dining table, where course after course are lavished up to the schemers as they plan "legal" means for tak- ing Nabot's vineyard. The non- stop gluttony becomes a multi-



Aliza, Ronen and Bassem Gabbat are served 'Lunch' by waiter Yigal Levi.

faceted metaphor for temple betrayal, wealth — and ultimate power.

"The decisions which affect the common citizen are usually made by leaders as they pick their teeth over a sumptuous meal," Ronen said.

Actress Aliza Ronen, who plays Queen Jezebel, literally has to eat from the time the curtain rises un- til the play's end. "I thought I'd enjoy that part of the role much more than I really do," she said with a smile. "I don't eat all day because I have to eat so much on stage — but I really cannot enjoy it even then because of the excite- ment. And quite often the soup's cold by the time I get it."

The central characters are served throughout by two black- coated waiters, whose lugubrious mien and exaggerated flourishes when serving are an obvious parody of modern political state dinners.

"I went to the King David Hotel and asked the manager how they put together one of those ex- travaganzas," Ronen said. "The actors went through hours of in- struction."

The actors learned their roles as waiters well, even to the point of announcing each upcoming course to King Ahab and Queen Jezebel — in perfect French. Q

Talking pollytics

Ephraim Kishon

IN THE beginning there was my daughter Renana, thoughtfully pushing chairs under me whenever I come to table. Next my middle son Amir enquired whether I would perhaps like him to wash the car. Then the little women joined in, volunteering her opinion that I'd been writing some terrific pieces of late.

"Sorry," I told them, "you're not getting a parrot." The red light had started blink- ing in my head some time ago — to be precise, on the day the three of them had come home raving en- masse about the parrot my neighbour Selig had bought on the world market. The way they told it, this parrot talked several languages, laughed — a sort of bubbling laugh like Count Dracula, such fun, Daddy — and occasionally went "rrrrr" like a real alarm clock.

"It's true," Felix Selig con- firmed when I met him, black rings under his eyes from lack of sleep. "You want to buy him?"

I DID NOT. Why should I buy a parrot from Felix when I already have a parrot at home? Yes, because I nearly forgot to mention that one day we suddenly found ourselves en masse in old Mr. Ziobnick's petshop, whence we emerged with one promising talent of grey-green plumage. "Look here," I had warned old Ziobnick, "the beast can talk its head off for all I care, but I want no clocks ringing in my house all night."

Ziobnick gave me his word that our parrot would behave like a human being and only talk. "Them Grey Africans are the smartest of the lot," he explained. "Listen, this friend of mine, this cop, he told me how one day the phone goes at the station, he picks it up, somebody tells him a large eat has just entered the room. 'So?' says my cop. 'For that you got to call the police?' 'No,' says the voice, 'but this is the parrot speaking.'"

Ziobnick roared with laughter, sobered abruptly, and offered me some brief notes on parrot- rearing. A parrot is a grounded bird, he said, fond of company, tickle and tick-prone. You've got to first teach him to perch on your finger, then you can start the talk- ing drill. Every success is to be rewarded with a peanut. And watch out for his bill or he'll nip you, the little bugger.

"Bugger?" I said. "Maybe it's a bugger?" "Our bitch Max must have had a long-distance call. Max herself responded with a fierce back- bark, and since then these two talk to each other all day, except when we have visitors and Whowho clams up.

AS AGAINST that she's learnt to dance. When you stand before her cage and sing to her about Socra- ha-hates superstar and rock yourself on your feet, then she rocks herself too, though she doesn't sing. She whistles. She's learnt that from the basketball

At home my son promptly sat down before the cage, put in a finger as instructed, yelled and took it out again, and began the first lesson: "Say shalom! Say shalom! Say shalom! Say shalom! Say shalom!"

Space doesn't permit reproduc- ing the text in full, but it was Amir who ate the peanuts that night. Throughout the marathon lesson, our parrot kept staring at him with glassy eyes and remained as mute as the goldfish in Ziobnick's shop. Visitors made us feel terri- ble. "He's a bit out of sorts today," we'd mumble apologetically.

Amir kept it up staunchly for three weeks, at the end of which we decided Ziobnick had sold us a deafmute. We had tried everything. We had pleaded with the animal, scratched, tickled, bribed it with nuts — nothing. Apples — the glass treatment. Our dreams of shalom appeared as un- attainable as peace.

AND THEN, on that unforgettable morning when my important overseas call finally came through and I could hardly catch a word over the buzzing line, I suddenly heard loud and clear behind me: "Say! Say! Saysaysay!"

So he'd caught on after all, had he, even if he'd rather got hold of the wrong end of the stick. Still, it proved he was teachable, drillable, talk-to-itive. All it wanted to make him speak, ap- parently, was an overseas phonicall, meaning our bright bird had to feel sure he was being a nuisance.

Amir, at any rate, declared there and then he'd make the bloody bird say "shalom" or pluck all the feathers from its tail. What's more, my clever boy recorded himself on tape in an endless loop, as follows: "Shalom! Shalom! Shalom!"

The tape ran beside our parrot's cage till the batteries gave out — nothing. A few days later, on the other hand, right in the middle of Mabat, our Polly cooked her head at us and screeched: "Who! Who-who! Who-who-who!"

Who? The beast must be honkers, said my wife. I myself decided we'd call her Whowho from now on. "We've got to meet the bird halfway," I explained to my fami- ly, "shalom or no shalom." No shalom seemed more likely, because on the following weekend Whowho started all of a sudden to bark.

referees on TV, and practises it between sayays in the middle of the night. Yes, and how many times can a man wake up in the middle of the night from dream- ing he's Aulole Ferry?

SO AFTER one particularly berefered night I dropped in on old Ziobnick. "Our parrot barks by day and whistles by night," I said ac- cusingly. "You gave me your word!"

"Na," said Ziobnick, "what do you expect? You got to cover its cage at night." He sold me a thick plastic cover right away, made in Belgium and guaranteed whistleproof. That evening I put the Whowho-hood over the cage, went to bed and slept like a log. 'Till 3 a.m., when the little woman got up and removed the hood.

"What's this," she said, "a prison?" She was right, humanely speak- ing, but I did sometimes feel it was a pity that Whowho couldn't fly. Especially when Renana caught the flu, and our parrot began to cough. She's very at- tached to Renana althogether. Is Whowho, which proved disastrous on one occasion.

Renana is a prudent little girl, and when she's at home alone she never opens the door to strangers without first asking "Whoist? Whoist?" in her childish treble. On that fateful Wednesday it was Whowho who stayed home alone, meaning — without her usual appreciative audience.

At 5 p.m. the laundryman arriv- ed with our washing and rang the doorbell. "Whoist?" came a childish treble from within. "The laundry," said our laun- dryman. "Whoist?" from within. "The laundry!" "Whoist?" "The laundry!" "Whoist?" "LAUNDRY!"

This went on for quite a while, the poor man ringing and crying laundry, laundry, and Whowho coming back with this latest variation on her name, "Whoist?" We don't know just how long the drama lasted, but when we came home at 7 we found our garden sprouting underpants, and the rest of our linen on the doorstep, scattered like Diaspora Jewry. The laundryman, we heard, had been carried off screaming in an ambulance. We ourselves opened the door carefully, to be greeted by hoarse shouts: "Laundry! Laundry! laun- dry! laundry!"

Which, added to the rest, made for quite a vocabulary: "Whowho. Say. Bowwwo. Cough. Whoist. Laundry." And the other day, to come to the point of our tale, history finally did the trick. Along with everyone else, that is, we have been sprawling for hours in front of the television set, watching the long peace-making process from Camp David to El-Arish, its endless speeches and quotations prominently featur- ing one single word, peace: you guessed it, shalom.

And last Monday evening Whowho croaked, "Shalom!" she screeched. "Shalomshalomshalom!"

Our parrot had become a dove. She's been at it all day since: peace, permanent peace, peace now, shalomshalom. We've sent off congratulatory cables to Mr. Begin, President Sadat, Jimmy Carter and old Ziobnick. Translated by Miriam Arad. By arrangement with "Ma'ariv."

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The war of the festivals

CURTAINRAISERS / Catherine Rosenheimer



Deutsche Opera Berlin's staging of "Nabucco" by Verdi, at Caesarea on July 3.

WHILE Cairo and BeerSheba established peaceful relations at the beginning of this week, a battle continues to rage between Tel Aviv and Jerusalem. Mainly a war of words, it is being fought over something that should epitomize harmony and cordiality. The two opposing "generals" are the director of the recent Jerusalem Spring Festival, Avital Mossinohn, and the director of the forthcoming Israel Festival, Ya'acov Bistrizky.

Mossinohn's views were aired in these columns last Friday. Bistrizky, in a recent interview with *The Post*, charges that the festival situation in Israel reeks of what he terms "inflation and devaluation." He speaks out of a lifetime's experience in organizing cultural events in his native Poland, as a former cultural attaché of that country in Vienna, and as director of the Rubinstein Piano Master Competition in Israel, where he settled in 1972.

"Not every concentration of artistic events deserves the high-sounding title of festival," says Bistrizky.

His criticisms are aimed mainly at the Jerusalem Festival, but they are also directed at the so-called "Kfar Sava Festival" which, he says, was merely the left-overs from Jerusalem, and the "Ein Gev Festival" — a week of events of no great note.

"A festival worthy of the name is a concentration of events on one high artistic line and standard — a combination of the best of the country's own talents and the best we can afford to bring from abroad. If it is not a concentration of high-quality events, it has failed."

In total contradiction to Mossinohn's charge that Bistrizky is copying his idea of clowns performing in the streets, Bistrizky deprecates the very idea of having clowns as part of a serious festival. It reflects poorly on Mossinohn's artistic judgement, he says. He is even more outraged by a statement made by Mossinohn in a recent feature in *Ha'aretz*.

"He went on record as saying that, once Jerusalem's Sultan's Pool has been rebuilt and adapted as a permanent theatre, there will be no need for the Caesarea Amphitheatre. The audacity of it! Caesarea is one of our finest pearls: what does he think we're going to do with it? Push it into the sea, or perhaps give it back to the Romans?"

Aggravated from which, both technically and geographically, the Sultan's Pool can never be used for high-quality concerts, ballet or opera. Its location presents tremendous acoustic problems. When last year's Independence Day concert was held there, Professor Meltzer, our leading acoustics expert, was called in, and he requested that, among other things, all the chairs be placed at an angle. Along came Mossinohn and had them all straightened, because he felt they would look better for the TV cameras that way.... The result was that people had great difficulty hearing from many parts of the audience.

"Another disadvantage of the Sultan's Pool is that all traffic has to be re-routed when it is used for a concert — obviously not something that can be done except on very special occasions."

Bistrizky also has criticisms of the Jerusalem Festival's choice of repertoire.

"One 'La Mama' theatre does not make a festival. Most of the events were artists or programmes that would have been appearing here in any case. Worse than that, the Jerusalem Festival management made questionable deals with various impresarios, to keep shows out of Tel Aviv. To prevent a theatre like 'La Mama' and an international artist like Charles Aznavour from appearing in Tel Aviv is surely taking Jerusalem patriotism too far."

OF 55 PERFORMANCES in the framework of the Israel Festival, 30 will be in Tel Aviv, 30 in Jerusalem, and 12 in Caesarea. The remainder will be divided between Haifa, Rehovot, Kfar Sava, Kiryat Shmona, Beit She'an and Kibbutz Ein Hashofet; in an attempt to bring at least a part of the national festival to more outlying areas.

This year's festival, opening on July 3, is Bistrizky's third. For a variety of reasons, both with regard to his personal reputation and because of political-cultural budgetary uncertainties surrounding the festival and its chief sponsor, the Arts Council, he is understandably keen that it should be an exceptionally fine one, both artistically and administratively. The 1977 festival, the first he directed, was considered highly successful, its main theme being the 200th anniversary of Beethoven's birth; it included a full production of *Fidelio* and the

Stuttgart performance of the *Missa Solomnis*.

Last year's 30th Anniversary Festival was less enthusiastically acclaimed, suffering a series of misfortunes. The planned production of Yosef Tal's opera, *Ashmedai*, had to be scrapped for budgetary reasons; Bistrizky himself was taken ill at a critical stage of the planning, and only returned to full activity at the end of last year. Organization of subscriptions, ticket sales and advance publicity all suffered, and he has therefore been at great pains to ensure that these, as well as the repertoire itself, should be as perfect as possible this year.

"This time I am confident that we have a 'real' festival," he says. The emphasis is on Mediterranean themes, as regards both artists and the works they perform. The opening concert, on July 3 at Jerusalem's Binyesef Ha'ome, includes the world premieres of Israeli composer Yosef Tal's Symphony No. 3, as well as Egyptian composer Abdel Rahim's Introduction and Rondo, "Baladi." Italian tenor Luciano Pavarotti will sing here for the first time, in a concert by the IPO conducted by Zubin Mehta.

Bistrizky notes that personal invitations to the festival have been sent to Abdel Rahim, as well as to the Egyptian trio who played during the peace signing

ceremony at the White House. "We expect an answer from them shortly and would be happy to include the trio in our programme even at this late date. For next year's festival, we are hopeful that the Cairo ballet company will participate — they have a very fine reputation."

The Deutsche Oper Berlin's fully-staged presentation of Verdi's *Nabucco* will doubtless be the highlight of the festival, with its cast of over 200. The German government has sponsored the event, together with the Berlin Opera Ballet's "Cinderella" with Galina and Valery Panov as guest stars, to the tune of DM.1.6m., which German Embassy sources say is an unprecedented sum. The Israel Festival itself is contributing a "mere" ILm. from its own budget.

Two other foreign ballet companies will also be appearing: the London Contemporary Dance Theatre, with a programme on biblical themes, including a work entitled *Khamsin*, and the Australian Ballet with *Don Quixote*, choreographed and produced by Rudolf Nureyev. An additional dance programme will be provided by the Spanish Paco Pena flamenco dance company.

Both the Berlin Opera and the Australian Ballet Company stipulated that they would be prepared to perform in the Caesarea Amphitheatre only if



Venezian mezzosoprano Christa Ludwig.

proper wardrobe facilities were provided. The Germans drew the line at increasing their huge budget still further for the erection of temporary changing rooms. The festival management attempted — unsuccessfully — to persuade the Caesarea Development Corporation and the National Parks Authority to contribute. Although they receive IL600,000 in rent from the festival, they were not prepared to allocate money for improving facilities, says Bistrizky.

The festival has therefore spent IL2m. on erecting permanent, fully-equipped dressing rooms. "For the first time since the days of the Romans, artists appearing in the amphitheatre will have decent sanitary facilities," says Bistrizky.

Two new theatrical productions — one by Habimah, one by the Cameri — have been commissioned for the festival. Habimah's is a new version of *The Dybbuk*, directed by Joe Chalkin, while the Cameri will premiere a Hebrew version of Tom Stoppard's *Sherry Good Boy Deserves Favour*. The story of a Russian Jewish dissident in detention with Stoppard and Andre Previn as an experiment in combining a play up with a full orchestra on stage. In both its theme and its music it is eminently suited to performance



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Sweet singers

Joan Hooper

THE ROYAL Shakespeare Company's Bill Homewood and Estelle Kohler have just finished several weeks of performing light musical entertainment as part of the Jerusalem Spring Festival, but the part of their repertoire which inspired the most commotion was their enactment of "Song of Songs."

"We have had quite a few people eager to discuss their translations of 'Song of Songs,'" Homewood says. "And we are finding this trip an extraordinary fulfillment even beyond the performances themselves. It was privilege enough to be able to perform Solomon's songs on an important stage in London, but to come here was a dream come true."



Kohler has been a leading lady in the Shakespeare Company for 10 years, and Homewood is the man they call when they need a singer/actor/guitarist. They discovered a joint interest in poetry and language last year in Israel which is when Estelle examined the feasibility of putting her much loved poetry on the stage. With Estelle staging and Bill composing it came to be.

Avital Mossinsohn of the Jerusalem Theatre saw them performing the finished product in London and invited them to do a full programme here.

They found the New English Bible translation "full of integrity," as they put it, and worked from there, getting help from critics, translators. Bill's father, who is a minister, and the British Museum Library. They also put in enthusiasm and visual content, to make the poetry come alive.

One of the lovely things about English poetry, Bill says, is that its musicality comes out of the argument. "The performers' job is to be as close to the poet as possible, not like a violinist sight-reading, but like a violinist who has played the same piece with pleasure for 20 years. "Surely that is our job, to serve as the meeting point between biblical scholarship and the public, to make the poet's imagination leap out."

Problems of enactment were many. Although "Song of Songs" is in the form of a dialogue, there are other voices. To invent a convention which the audience would understand was difficult. Bill turns his back, or speaks from a shadow when he is supposed to be another person.

RELAXING at Mishkenot Sha'ananim with poet Marcia Falk, whose own translation of "Song of Songs" has recently been published, the three discussed problems of performing and creating the Bible as an art form.

"Take this part," Marcia says: "Who is this that cometh up from the wilderness, Leaning upon her beloved? Under the apple tree I awakened thee; Where thy mother was in travail with thee, There was she in travail and brought forth. "Why would she be trying to turn him on by recalling a place where his mother was in labour with him? The word in Hebrew can mean either labour or con-

Flair

BRIDGE George Levinrew

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A 715

Most of us would not dare to bid as Murray did on today's deal, and few

of us would have the flair to make the seemingly impossible contract. Kehela opened with one club, East bid one heart, and Murray bid one spade. So far the bidding was routine. Then West jumped to four hearts. This was followed by two passes and what was Murray to do? He decided to go for broke. He bid four spades!

A heart was the opening lead, and prospects were poor for the declarer. There were one heart loser, one diamond loser, two club losers, and the spade queen had to be located. The first trick was won by East with the ace. The diamond jack was returned and won in dummy with the king. The spade king was played. Then spades were successfully finessed and the suit was cleared. A low diamond was led and passed to the 10. On a heart continuation, a club was discarded by South and won by West with the queen. This established the heart jack for the discard of another club by South. Thus the contract was made, losing only two hearts and one diamond but no clubs.

Bridge players will enjoy many vicarious hours following the Olympiad players. The book is highly recommended.

BRIDGE CALENDAR
Coming Events
June 8, 9, Jerusalem, at the Diplomat Hotel. Friday, June 8, 6 p.m. Hesse Cup for pairs. Saturday, June 9, 9:30

a.m., Adler Cup for Swiss teams-of-four.
July 18-22 Bridge holiday in Eilat at the Shulamit Gardens Hotel. For information phone evenings to Dalia Adania, 2846.

Results
Teams to represent Israel in the European Bridge Championships, June 30-July 14; Open Team: Julian Frydlich - Elyakim Shaufel, Adrian Schwarz - Abraham Stampf, Michael Hochreit - Yehayahu Levit, David Barzuch, non-playing captain. Women's Team: Ninette Brechner - Esther de Leuw, Hanita Melech - Vera Shaufel, Gizi Kraus - Arnona Span, Zvi Ben-Tovim, non-playing captain. Haifa: Fairs-Haudelep Tournament: Scores in match points, four rounds average 1244
1. Almoosino - Gal Shmuel 1463, 2. Mrs. Gad - Mrs. Kalkstein 1439, 3. Mrs. Ghadi - Mrs. Rothstein 1431. Mixed Pairs: three rounds, average 1490 1. Mrs. Uziel - Shanon, 1619, 2. Mrs. Pat - Dr. Yramen 1570, 3. Dr. Markovits - Prof. Galil 1689.

Duplicate Bridge
There have been requests by tourists and others for information on the dates and places of regularly scheduled duplicate games. There have been frequent changes in the schedules of the 20 branches of the Israel Bridge Federation. Each branch is requested to mail its schedule to the column.

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WHAT'S ON

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JERUSALEM CONDUCTED TOURS

Tourists and Visitors come and see the General Israel Open House for Girls, Jerusalem, and its manifold activities and impressively modern building. Free guided tours weekdays between 10-4. Bus No. 6 Kiryat Moshe. Tel. 523281.

Hadasah Tours 1. Medical Centre, in Kiryat Hadasah. Tours in English at 9, 10, 11 a.m. and 12 noon, leaving from the Kennedy Building. Tour includes Chagall Windows. No charge. On Friday tours begin at 8 a.m. — by appointment only. Tel. 516323.

2. Mt. Scopus Hospital: Tours from 8.30 a.m. to 12.30 p.m. No charge. Buses 9 and 28. Tel. 418111.

3. Morning half-day tour of all Hadasah projects, 45 per person towards transportation. By reservation only. Tel. 418282.

4. Hebrew University, tours in English at 9 and 11 a.m. from Administration Building, Olivet Ram Campus. Buses 9 and 28. Mount Scopus tours 11.30 a.m. from the Reception Centre Administration Building. Buses 9 and 28. Further details: Tel. 322181.

Emunah — National Religious Women's Organisation, Tourist Centre, 38 Rehov Ben Maimon. Tel. 02-522455, 520220, 511682.

American Mizrahi Women, Free Morning Tours — 15a. Seven Haywood Street, Jerusalem. Tel. 232762.

MISCELLANEOUS

Jerusalem Biblical Zoo, Schneller Wood.

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• Haifa, 5 Nordau St., Tel. 545409/4
• 126 Haasani St., Tel. 525257
• Jerusalem, 8 Shatnai St., Tel. 234234
• Netanya, 4 Herzl St., Tel. 22947
• Beer Sheva, 21 Herzl St., Tel. 73205

ART GUIDE

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JERUSALEM MUSEUMS

Opening Exhibitions: Birds in Art. Yochved Weinfeld: Forms of Visual Images. Deals with the concretization of the ways and forms in which visual images arise in an artist's mind. Inventories of images, ranging from the naturalistic to the totally abstract.

Exhibitions: Jerusalem Arts Lane — Khuzot Hayotzer (opp. Jaffa Gate). Quality arts and crafts. All media. See artists at work. Open daily.

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Rehovot The Weismann Institute open to public from 9.00 a.m. to 5.30 p.m. Visitors invited to see film on Institute's research activities, shown regularly at 11.00 a.m. and 2.00 p.m. Friday 11.00 a.m. only.

Haifa What's On in Haifa, dial 558440. Concert by New Olm Works by Hagaman, Bach, Schoenick, Scriabin, etc.

Khan Theatre Saturday, June 2 at 8.30 p.m. Tickets available at the Khan box office on Saturday night.

BRIT HANLIN MOADON LA'OLEH Club for English speaking olim Admittance by membership card only ACTIVITIES DURING JUNE 1978

SUNDAY: 5.00 p.m. — Folk Dancing June 10, 17 and 24: 7.00 p.m. — Bridge, Chess, etc.

WEDNESDAYS: June 4 — 8.00 p.m. Film Club June 11, 18 and 25 — 8.00 p.m. — Social Dancing (over 40)

TUESDAYS: June 5 8.00 p.m. — Irgun Oia Holland (Programme in Dutch) June 12 and 19 — 8.00 p.m. — A.A.C.I. June 19: 8.00 p.m. H.O.B. EVENING — Living Newspaper

FRIDAY: 8.00 p.m. — Folk Dancing 8.00 p.m. — VIP SINGLES (over 40) June 8 — Slides and Songs from Japan — Talia Ben Zvi

THURSDAYS: June 13 — Varda Wisseltar: "Between Him and Her" June 20 — Prof. Aharon Enker: "Legislation against Crime" June 27 — Social Evening

WEDNESDAYS: 8.00 p.m. VIP SINGLES (under 40) — June 7: Yaakov Shtetl conductor: "Collegium Musicum" — Ancient Music June 14: "Molr — Seven Frames" with talk on Israeli Film Making June 21: FANTOMIME — with Boris Swidenky June 28: "Roots — Why I Would Like to be an Archaeologist" — Ralph Hadani

Words in Freedom. From the Collection of the Design Department. The artist Oppenheim. Neolithic Figurines from She'ar Hagolan. Childhood Drawings and Paintings of Israeli Artists. Rockefeller Museum: War and Peace — 3rd century head of Janus (exhibit of the month).

Te Aviv MUSEUMS Tel Aviv Museum, Sderot Shaul Harmelch. Exhibitions: Workshop exhibition of Houses and Buildings in Tel Aviv.

Haifa MUSEUMS Visit the Haifa museums: Ancient and Modern Art, 28 Rehov Shabtai Levi, Tel. 522525-8.

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an Architect. Visiting Hours: Sun., Mon., Tue., Thur., 10 a.m.-10 p.m. Fri., 10 a.m.-3 p.m. Sat., 7-11 p.m. New Museum Building open Sat., 10 a.m.-1 p.m., entrance free.

Both Hatofusoth. The Jewish diaspora, past and present, presented by the most modern technology and graphic techniques. Films, slide shows, audio-visual presentations, displays, computer terminals, etc. In the exhibition gallery.

Both Hatofusoth is located at Rehov Klausner, Ramat Aviv (entrance through Gate 2 of Tel Aviv University campus).

EXHIBITIONS Isart Gallery, 80 Gordon St. Henry Shlesinger. Now works, 1978/79, until June 3. David Meiselman: A Light on 4 Shadow, 7.5-11.5. Opening: 7-8, 8-10 p.m., 10 p.m.

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CHILDREN'S PARADE AND SHOW TODAY, Thurs., 31.5.78 from 10.30 a.m. Donkey Parade and Show with clowns and musicians (no extra charge). 11.30 a.m. Special Shavuot Show — Puppet Theatre, music, clowns. (Members IL25, non-members IL30)

JAZZ CONCERT Sat., 2.6.78 at 9.00 p.m. ARCANE V Jazz Vivant. Philippe Gumpelwicz — Guitars; Jean Nono Peylat — Alto and Soprano Saxophone/Clarinet; Michel Boulmier — Double Bass; Youval Mitznitcher — Drums/Perussion. (In co-operation with the French Embassy.)

OPENING OF EXHIBITIONS BIRDS IN ART (Ruth Youth Wing) Tues., 5.6.78 at 5.00 p.m. Yochved Weinfeld: Forms of Visual Images. A one woman exhibition dealing with the concretization of the ways and forms in which visual images arise in an artist's mind.

FILMS MONTH OF INGMAR BERGMAN FILMS "Seventh Seal" Tues., 5.6.78 at 6.00 p.m. and 8.30 p.m. FOR CHILDREN AND YOUTH Thurs., 7.6.78 at 3.30 p.m. "80 STEPS TO JONA" (U.S.A.)

SPECIAL EVENT Sat., 9.6.78 at 8.00 p.m. VIRTUOSO EVENING with Emanuel Gruber — Cello; Emmanuel Krasovskiy — Piano. Works by Beethoven, Schumann, Marlino, Noam Sherif, Debussy, Paganini. Members: IL50, non-members: IL70.

NEW PAVILIONS OPEN TO THE PUBLIC The Maremont Pavilion of Ethnic Art The Norman P. Schenker Archaeology Garden The Lotte and Walter Floersheimer Pavillion for Impressionist and Post-Impressionist Art The Joseph and Rebecca Meyerhoff Building housing the Bilyahu Dolkin Pavillion of Ancient Glass

VISITING HOURS: ISRAEL MUSEUM: S.M.W.T.H. 10-5/Tues. 4-10 p.m./Fri., Sat., eve of holiday, holiday 10-2. SHRINE OF THE BOOK & BILLY ROSE GARDEN: same as Museum except Tues. 10 a.m. — 10 p.m.

ROCKEFELLER MUSEUM: Sun.-Thurs. 10-5/ Fri and Sat. 10-2 SPECIAL: 29/3 JERUSALEM DAY — FREE TO THE COUNTRY by courtesy of Bank Leumi. FREE GUIDED TOURS IN ENGLISH AT THE ISRAEL MUSEUM: Sun. Wed. 11 a.m. Tues. 4.30 p.m. FREE GUIDED TOURS IN HEBREW AT THE ISRAEL MUSEUM: S.M.W.T.H. 11 a.m./Tues. 4.30 p.m. (Upper Entrance Hall) TICKETS FOR SATURDAYS: Buy in advance at the Museum office or main hotels. COMBINED TICKET at reduced price for Israel and Rockefeller Museums IL50 FOR GIFTS AND BOOKS TRY THE MUSEUM STORE. 10% REDUCTION FOR MEMBERS.



THIS WEEK at the TEL-AVIV MUSEUM

VISITING HOURS Tel Aviv Museum, 27 Sderot Shaul Harmelch. Thur., May 31, 10.00 a.m. — 2.00 p.m.; Fri., June 1 (Shavuot), the Museum will be closed. Sun. — Thur., 10.00 a.m. — 10.00 p.m.; Fri., 10.00 a.m. — 2.00 p.m.; Sat. evening, 7.00 — 11.00 p.m. On Saturday morning the Museum is open to the public, 10.00 a.m. — 1.00 p.m. Admission Free. Thur., June 1, the Museum will close at 3.00 p.m. because of the preparations for the "Little Tel Aviv" celebration.

EXHIBITIONS Art of the Sixties: Europe and America Ludwig Museum Collection, Cologne New Acquisitions Selection of Twentieth Century paintings, sculpture and drawings. Israel Photography — 1978/79 Acquisitions * Helena Rubinsteln Pavillion "There is something to it, after all" Exhibition-workshop on buildings in Tel Aviv.

MUSIC Saturday, June 2, 8.30 p.m. Guest artist (England): Carole Rosen — Contralto, Jonathan Zak — piano. Programme: "From the Diary of Virginia Woolf" by Argento, and songs by Handel, Purcell, Medtelson, Wolf, Schumann, Loewe, Britten.

GUEST LECTURE Prof. David Rossant (Dept. of Art History, Columbia University) will lecture on: "Love in Context: Neoplatonic Imagery in its Social Setting." Images by Correggio, Michelangelo, and Titian's Vesuvius. (Lecture in English)

First exhibition in Israel Jean Cocteau Atelier Gallery 27 27 Magu St. (corner Dov Ha St.) Tel Aviv, Tel. 255289 10 a.m.-1 p.m.; 5-7 p.m. Sat. 7-9 p.m.

كتاب من الاصل

"IT'S A BEAUTIFUL day, ladies and gentlemen." The voice with the New York accent projects well over the loudspeaker system. "Welcome to the game. And now batting..."

Among the assembled are young Jews from the U.S. and Canada; a group of slightly older vintage, hailing from Venezuela and Mexico and now residents of Tel Aviv and Ashkelon; battle-hardened U.S. Marines and young, clean-faced recruits; journalists from *The New York Times* and *The Washington Post*; and the U.S. Ambassador to Israel.

What a strange conglomeration! What could have possibly brought all of them together in that spot? Softball.

On Saturday, March 17, 1979, at Kibbutz Gezer, the Israel Softball League opened its first official season of play.

Israel? A softball league? What has all of this to do with American Ambassador Samuel Lewis?

AFTER several years of informal "exhibition" play a young lawyer whose ally had barely begun flashed on the idea of a serious, organized baseball league. Ed Freedman, a former Jewish student activist in the U.S., was used to theoretical discussions about the "potential contributions of American olim" to Israeli society. Such theorizing usually meant American pluralism in religion and politics. But baseball?

The first question one might ask is: Is this what Israel needs? Isn't this an American import, of the kind unlikely to strike roots in a soil hitherto infertile and un-receptive?

No less so than basketball, the advocates of the new league respond, an American game now played in many countries and one which has achieved much popularity in Israel with the success of Tel Aviv Maccabi (led by several ex-Americans) in the European Cup.

Those who nevertheless question the validity of importing baseball to the Middle East run the risk of discovering to their eternal dismay that soccer, their beloved *kadur regel*, is not to be found in the Bible.

Furthermore, softball's advocates can cite some pretty impressive statistics bearing testimony to their game being fairly internationalized already: the International Softball Federation regulates play in over 40 countries. Softball, like the Jewish people, is a worldwide affair.

Indeed, baseball has a connection with the Jews: the summer game has worked its magic on the American Jewish imagination. In accordance with the dictum that "those who can do and those who can't teach," Jews, under-represented in the major leagues, chose to see in baseball, and to teach it to the rest of America, a myth of the urban America of which they were a part.

This tendency can be understood not only by referring to Bernard Malamud's novel *The Natural*, in which Malamud turns to The Game in his quest for the American version of the Hero and The Quest; but also in the intense faith of the Jews who by purchasing tickets to Ebbetts Field or to the Polo Grounds were really paying admission price and entering America. This passion helps explain the still smoldering commitment of Brooklyn's Jews (now spread out) for the Dodgers, who left New York for WASPish California; and the undiminished flame of contention between



Play ball! Tel Aviv Typos batter takes a hefty swing — and miss — in recent IBL game. Foreign and local journalists form the backbone of the team. (Millman)

Softball and the Jewish problem

The Jewish fascination with the great American summer game is one of the reasons for the formation of the Israel Softball League, now in its first season. DAVID TWERSKY, a softballer himself, reports.

Members of one of the teams pose for a group portrait. Many squads have grab-bag equipment, although some have proper uniforms. (Wischkin)



THE JERUSALEM POST MAGAZINE

THURSDAY, MAY 31, 1979

بكرة من الالص

Brooklyn and the Bronx, home of the allegedly WASPish Yankees, who are still there, among the remnants and the Jerome Avenue elevated train, under the ambient gaze of Blind Justice a



Ed and 'Commissioner' Freedman on opening day. (Wischkin)

he blocks away in the Bronx (Dunly Courthouse).

ONLY JEWS could bring such passion to the game of game-watching. Baseball was the Israel, physical, non-Jewish America they hated and pursued, loved and avoided. How else can we explain the jailhouse letter of Ethel Rosenberg, written to husband Julius, both of them professional Jewish outsiders whose apartness was now given concrete expression in imprisonment: "The victory of the Dodgers," Ethel writes, "over the Phillies quickly restored me to my customary good spirits."

Other examples abound: Osborne Schwartz (Bellow's *Sambol*), whose passion for and knowledge of the N.Y. Giants surmounted their departure for San Francisco; Paul Goodman's unremembered short story, "The Facts of Life," in which he uses baseball as the battleground in which the forces of assimilation, compelling the Jews, and anti-Semitism, fuelling the non-Jews, cancel each other out; Arnold Schosteln, (F. Scott Fitzgerald's *Paltohelm*) and the 1918 World Series — the "Black Sox" scandal; and our two "doers," Hank Greenberg, who almost broke Babe Ruth's home run record before Roger Maris knew how to read, and Sandy Koufax, one of the greatest pitchers ever to throw a ball.

There was even grist for the Defense Agencies. I remember an article on Greenberg in *Commentary* in which it was charged that it was anti-Semitism which induced the other teams to talk him extensively at the end of the season in which he had amassed 49 home runs, so as to lessen the chance that a Jew might overtake the Babe's record!

One respondent poked fun at the suggestion by levelling one of his eyes. He claimed that Willie Mays' three errors in a 1964 World Series game, with Koufax on the mound, was a blatant example of Negro anti-Semitism. *Ad absurdum.*

It's not natural then to suppose that an American ally would be able to play with it, gloves buried in the baggage, a desire to play baseball. One is surprised that

the league took so long to get off the ground.

How did the league come about? Commissioner Edwin Freedman, a lawyer in Tel Aviv and a centre-fielder for the Tel Aviv

recognized," Freedman pointed out, by both the Interior Ministry and the Israel Sports Authority, as the Israel Baseball League. "We are now the 43rd sport in Israel, up there with badminton,

On Softball

Softball derives from baseball and originated in Chicago in 1888 as an indoor substitute for the parent game. In 1926 it was christened with the name which has stuck, although the ball, a little larger and softer than the conventional baseball or hard ball, is not soft, as anyone who has dared field a well hit line-drive barehanded can testify.

Standings of the clubs (as of May 23, 1979)

Club	W	L	PGB
Tel Aviv Meda	6	0	1,000
Emek Hayarden	5	1	853 1/2
Kfar Shmaryahu	4	2	871
Gal-On	4	2	871
U.S. Embassy	4	2	871
Maccabi Tel Aviv	1	5	200 1/4
Gezer	1	4	200 1/4
Romrat	1	4	200 1/4
Journalists	1	0	186 5
Ein Dor	0	6	200 6

based U.S. Journalists team, reminded us that "about 10 years ago there was a league where they played and even had an MVP (Most Valuable Player) and other award trophies presented by the American Ambassador. We were talking about trying to get together on a more organized basis for a while, and last year, after playing a few 'exhibition' games I decided it was time we did something a little more systematic."

LAST SPRING, summer and fall, several teams around the country, all now part of the new league, visited each other and played "for the heck of it."

The South Americans, the U.S. Embassy squad, the New York State medical students (on a four-year programme at Tel Aviv University), and the journalists were all part of the action, as were several kibbutz teams, including Gezer.

Shortly after Freedman's ally in the winter of 1978 he began to visit Gezer, driving in just before Shabbat, and managing to string an *eruv* around the baseball field of the kibbutz before dark. (An *eruv* permits one to carry on Shabbat within the sectioned-off area. Rabbi Wolf Kelman, a recent visitor to Gezer, didn't think the *eruv* necessary. But Freedman persisted, despite tractors and pedestrians repeatedly tripping over the meticulously placed strings.)

Freedman and Jon Broder, the Middle East reporter for *The Chicago Tribune*, decided to take the initiative.

"WE PLACED an ad in *The Jerusalem Post* announcing a meeting in Broder's apartment and about 80 people showed up." Among these was Phil Grad, umpire deluxe from the American Midwest, now living in Tel Aviv. Grad umpired the opening games at Gezer, earning everyone's respect for his no-nonsense style, although as many batters ruefully surmised, "he calls them low."

Freedman and Broder then contacted the other teams with which they were familiar, and once there was a list of about 10 teams, the Commissioner went to the Ministry of the Interior to apply for incorporation, now achieved. "We are now incorporated and

rugby and tennis," the Commissioner proudly reported, not without a hint of irony at the fate which has reduced The Game to such lowly company.

Besides the legal paperwork, other problems immediately beset the new league: A body of rules was one of the first goals, one still not fully achieved. (The teams are about evenly split on base-stealing and bunting.) Then transportation is a major obstacle because the teams are spread out all over the country. This rules out participation by Sabbath observant teams, victims of the six-day week.

So far, on their own momentum, the teams have successfully made the rounds, up to Degania, down to Tel Aviv.

Furthermore, the medical students may have a game just before a crucial exam; the kibbutzniks are sure to be exhausted from their rigorous work schedule, and the journalists are liable to receive a call the morning of a game from their American-based papers to fly out to Teheran or Beirut at a moment's notice.

EQUIPMENT is also a problem. Israel's sporting goods stores evidently haven't heard of the boom in softball. There is a kind of underground railroad stretching from various points in the U.S. to Israel to smuggle in gloves, bats and balls, not to mention exotic like catcher's masks, lefty first-baseman's mitts and umpire's chest protectors.

Commissioner Freedman went to the U.S. just before the season opener, and there he tried to enlist the support of various organizations for the fledgling league.

"I spoke with the Executive Director of the U.S. Committee Sports for Israel which is basically an organization which raises money in the U.S. to fund sports projects in Israel. They expressed an interest, but they needed an official letter from their colleagues in Israel granting us recognition and a blessing. I hope to get such a letter, although the man here was less than enthusiastic when I met with him."

"I also spoke with the president of the B'nai B'rith, and he, as a former sandlot baseball player, was very interested. He im-

(Continued overleaf)

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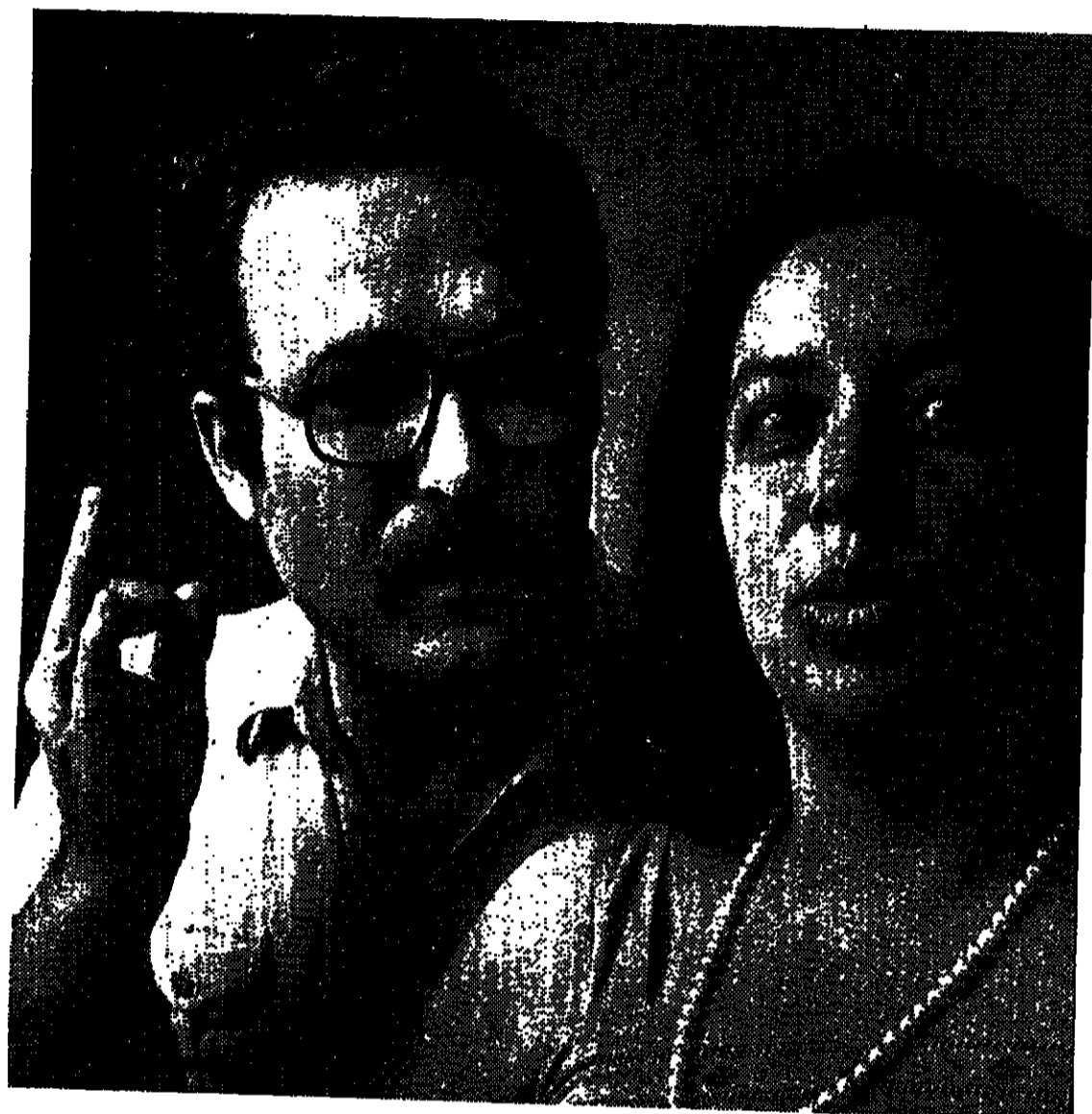
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doesn't get boring - we put a different sauce on it every day, and that makes it a different meal".



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Israel Broadcasting Authority The Jerusalem Khan

Weekly Chamber Music Concert

June 5, 1979, 8.30 p.m.
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Lazar Shuster - Violin
Michael Appelman - Viola
Yoram Alperin - Cello
Programme: ★ Grieg
★ Schubert
★ Stravinsky

David Tversky plays on the Gezer team. In his spare time he edits Shdmut, the literary forum of the kibbutz movement.

(Continued from page 19)

mediately contacted people in the B'nai B'rith Sports Lodge, which numbers Sandy Koufax among its members. He indicated that we would be able to receive help from them."

Interestingly enough, a former president of the Council of Jewish Federations and Welfare Funds is the owner of the Baltimore Orioles, a professional baseball organization. Freedman is convinced that a "hand-me-down" arrangement can be worked out so that the Israel League can receive used Orioles equipment.

As the league became a reality, teams sought to refurbish their image. Gezer obtained hats and t-shirts. The journalists took the name "Typos." The South Americans, aided by the Maccabi organization, and the Embassy team, outfitted by the FX, really suited up.

The journalists, now in second last place, might be the source of much publicity for the league. Last summer, AP carried a story, picked up by several papers including the *The Philadelphia Enquirer*, about baseball on Gezer. The assumption about publicity failed to take into account, however, the deleterious effects of being at the bottom on the journalistic impulse. Nice guys may finish after everybody else but they rarely write about it.

MUCH THOUGHT was given to a method of celebrating the Opening Day which would be sufficiently festive without too much pomp. Someone suggested an idea which struck even its admirers as too wishful, that Ambassador Sam Lewis be invited to throw out the first ball.

Much to everyone's surprise, Lewis wrote back that he agreed to attend "this historic event," and while diplomatically giving himself an escape clause in case "pressing matters" might prevent his coming, the whole league was elated at his response.

Then President Carter came to Israel, a mere week before the opening day. Lewis seemed busier than ever. But the president came and went, and on opening day, Lewis not only showed up on time, threw out the ball and displayed a gracious sense of humor, but stayed for three hours, really enjoying himself. Compared to some of the negotiations he had been through, the disputes with the umpire at home plate must have seemed mild.

After throwing out the first ball, a bit high and over the head of the waiting catcher, the Ambassador chuckled: "Now you know why I'm an ambassador and not playing today."

Lewis added that he has "always been a great fan of softball. I used to play a lot at other posts. I played second base for our team in Afghanistan."

In Israel, however, he complained that the "pace of work is so fast that I don't get a chance to play here. But I really like the game and I think it's tremendous that somebody has started a softball league...I hope that this will be a success."

Opening Day recedes into history. The league has persisted, despite the difficult schedule.

The most pressing uncertainty here, though, concerns the mounting tension as to who will win the coveted first championship.

In Israel, at least for now, it will happen every spring. □

ARIEV

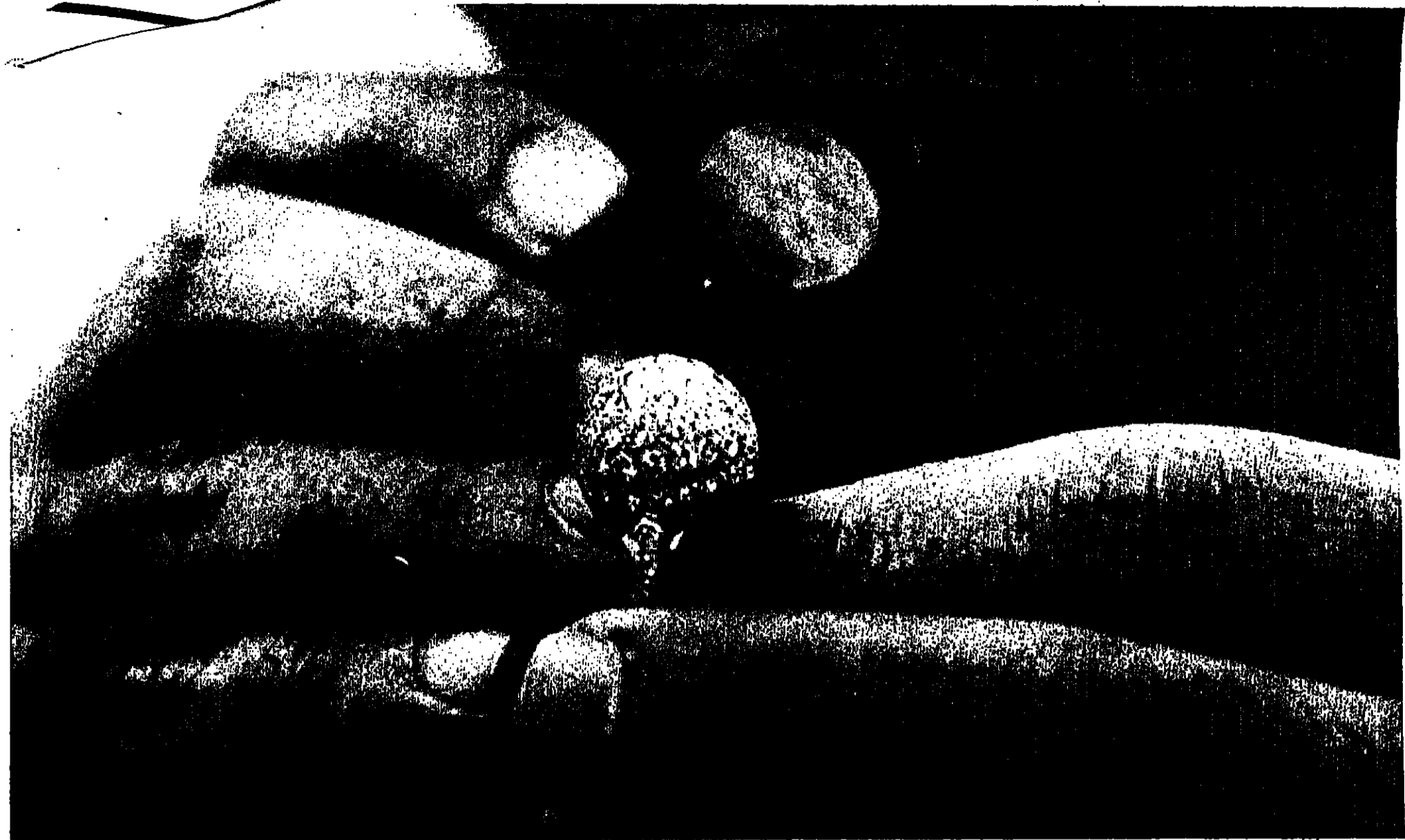


Photo: Ostrovsky

Gem of a business

Hans Stern tells the Post's WOLF BLITZER how he built his worldwide jewelry empire.

HANS STERN'S world did not always consist of aquamarines, emeralds, opals, garnets, diamonds, rubies and the many other gems that surround him today. He remembers arriving in Brazil with his parents in 1939 as a 10-year-old refugee from Essen, Germany, with no knowledge of jewelry, business or Portuguese.

But like so many other Jews faced with difficult conditions, Hans Stern not only managed to survive, but thrived. He was driven to succeed in his new country - and he did.

His, however, is a success story that outshines most. He fell into the jewelry business almost by accident. Because he knew some English, he worked during World War II as a typist for a Rio de Janeiro company exporting gems. He got a feeling for the business.

In 1945, he sold the accordion his parents had brought from Germany for \$200, and with that capital he opened H. Stern Jewellers. It was the purchase by the President of Nicaragua, Anastasio Somoza, of a \$22,000 aquamarine necklace in 1951 - his first big sale - that helped to establish his reputation.

Today, he has 150 retail outlets in 14 countries, including Israel, where he has 11 shops. Total an-

nual sales are a closely kept secret, but the firm is among the world's four largest, together with Tiffany's and Harry Winston of New York and Bouchere of Switzerland.

"I REALLY learned the trade," Hans Stern said unpretentiously in an interview in his modestly sized but elegantly furnished office.

The taxes there are worse than any place else in the world," he said, the businessman side of him taking over. But I sensed that it didn't really bother him.

He visits Israel once a year, as he does the other overseas countries where he operates. "It's mostly to show the flag," he said, insisting that his business today is sufficiently developed to run without his personal direction at every level. "I want the people who work for us to know that there is a Hans Stern, that H. Stern is not just a name. I want them to know that there is a person very much involved in the operation of this company."

Stern's modesty belies his intense involvement in practically every level of the organization, including the mining, cutting, manufacturing, designing, wholesaling, retailing and exporting of gems. He has delegated considerable responsibility to

develop Brazil's economy. Their shops flourish near the Copacabana and Ipanema beaches. Some have invested in heavy industry. Adolpho Bloch's famed newspaper and magazine publishing empire reaches 115m. people.

They have also developed an impressive Jewish organizational structure, including community centres, synagogues, Hebrew schools. Their emotional attachment to Israel, as far as I could tell from the conversations I had during my week-long visit, was warm and sincere. In short, a visiting Jewish tourist can feel at home in their company.

MORE THAN 2,000 people are employed worldwide by Hans Stern, including about 70 in Israel. He first established an outlet in Israel in 1968. Since then, business there has expanded, although the high tax structure, he lamented, has eaten up much of the profits.

The major advantage in selling gems in Israel, said Stern, is the excellent duty-free procedure available to tourists. And this is not the case just at the Ben-Gurion Airport store; tourists can make purchases at any of the other outlets and pick them up at the airport on departure.

Indeed, H. Stern's people in Israel, he said, wanted to take this concept one step further. They suggested opening a shop at the Allenby Bridge, to attract some of the thousands of visiting Arabs and other tourists who cross the Jordan every day. But so far, that has remained just an idea.

"Too much red tape," said Stern. "The authorities have made such a project very, very tough." He was not sure why, although he presumed it had something to do with security.

Stern is obviously proud of his Israeli operation, which, despite all his complaints about high taxes, is clearly making a considerable amount of money. And it seems to be the ability to combine good business with the personal pleasure of dealing with Israel



that makes this operation so uniquely satisfying to him.

BUT THE HEART of his organization is in magnificent Rio. An aggressive but honest marketing technique has captured much of the tourist trade in gems. Every new arrival is quickly flooded with information about H. Stern.

There are free taxi rides to the main store located in a 12-storey building and more than 1,000 tourists visit the showroom every day.

Stern has gone along with the times as his company grew. For several years now, every gem has been registered, with every piece of information about it stored in a computer from the time it enters the building until it is sold. And although hundreds of employees handle the gems, there is very little theft. In the first place, every prospective employee is given a sophisticated personality test, which supposedly can weed out potential thieves.

Stern has taken advantage of the native Brazilian stones to build an empire. "Today," one H. Stern brochure says, "Brazil is much more than the land of coffee, Amazon jungles and the Bossa Nova beat. It is the world's treasure chest of gemstones and jewelry, and you no longer have to be a king or conquistador to own some." H. Stern has made them available at a cost ranging from one dollar to millions.

As he sat behind his magnificent teak desk, Hans Stern elaborated on the details of his business. The wealth and power notwithstanding, he is down to earth, with no phoniness about him.

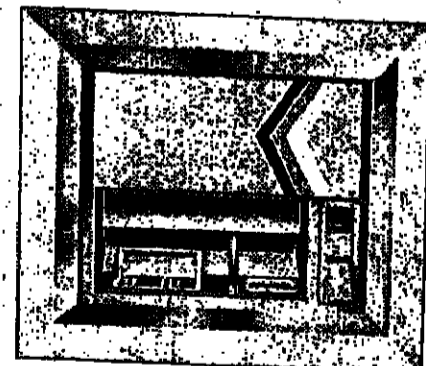
Now, almost 57, he still sees challenges and objectives ahead. But as he spoke, his eyes seemed to glitter. It was the glitter of a man pleased with his accomplishments. □

لقدنا من الاصل



"Going out tonight?"

"I hope it won't be like last time when we found ourselves suddenly without cash. We didn't go to the cinema and couldn't go to the nightclub ...
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مصرف من الاصل

ABOUT FIFTEEN YEARS ago, a marvellous black American revolutionary named Stokeley Carmichael emceed a West-coast talk show. It was one of those audience-participation affairs, whose most trying aspect is stemming the flow of words from eagerly participating mouths. Stokeley had a masterly technique for so doing, but he was bested one day by a harmless-looking little old lady with a voice like an eggbeater and an unconscionable ability to keep on whirring.

The purport of her message was that the likes of Stokeley brilliant, handsome, a leader of men — would be better advised to conform; that *Nigras* in our society would never get what they wanted by dint of slogans, marches, and, yes, violence; that they had to work hard and await the fruits of their labour, just like White People; that, in short, if they wanted success they had to earn it. EARN IT, she said, in caps.

Stokeley's mouth formed a single Anglo-Saxon syllable which he was too television wise to voice, and he turned to call on someone else. But the little old lady had recognized the word on Stokeley's tongue and would not be gainsaid.

"Young man," she said, "I demand respect. Why don't you give me respect?"

"You want respect, ma'am?" asked Stokeley. "Earn it."
Oh you feminist proselytizers, heed Stokeley's words. Not a single laurel will decorate your brow because it's a woman's; you must earn each leaf. In spite of Pat Totter's preface to her anthology of female short-story writers, in spite of the running commentary provided by Petersen and Wilson for their retrospect of women artists, saying doesn't make it so.

"There are new sensibilities being forged within these pages," writes Rotter, "new feelings being hammered out, new areas explored."
"The works of women need exposure," say Petersen and Wilson; "they need sharing with their largest possible audience to develop a special vocabulary of appreciation and the same joy of recognition that men's art has received over the centuries."

PERHAPS because I know less about art than I do about literature (as do, they readily admit, Petersen and Wilson, who have nonetheless produced an exhaustive study of the subject), the volume reproducing women's painting and sculpture through the ages seems of greater merit than the short stories.

First, and in accordance with the editors' purpose, the historical aspect of women in art is engaging: one myth reports that the first artist ever was a potter's daughter named Kora, who sketched the outline of her lover on a wall.

That unprovable fancy is followed by another about 14th-century Sabina von Steinbach, who worked on the south portal of the Strasbourg Cathedral, signing "Sabina" for posterity on her statue of St. John. Although the Latin sentence in which her name appears is mistranslated, you could, if you didn't know very much Latin grammar, make yourself believe that the statue really was carved by Sabina. It may have been, but the inscription doesn't say so.

Still in pursuit of the improbable, the authors leap to the 18th century and introduce us to Onerata Rodiani, whose story "has that special legendary quali-

Penpersons



Self-portrait by Judith Leyster, an important 17th century Dutch artist.

WOMEN ARTISTS edited by Karen Petersen and J.J. Wilson. London, The Women's Press. 212 pp. £3.95.

BITCHES AND SAD LADIES edited by Pat Rotter. New York, Dell Books. 445 pp. No price stated.

Evelyn Strouse

ty which makes it the truth even if it didn't happen." A nice casuistry; it would be interesting to plead Rodiani's case in a court of law.

Turns out that Onerata, a muralist, was busily painting saints on a wall when a rutting young bucko accosted her and was stabbed to death for his pains. Having tasted blood, Onerata began to lust after it, and became the leader of a band of *condottieri*, relinquishing her captivity only when she herself was killed defending Castellone in 1472 — ample time for the fame of Joanne d'Arc to have reached the ears of Italian fabulists.

SO MUCH for myth; it's when they get to the documentable history that the authors make claims that long for refutation. About Sybilla Merian, for instance, "the unique artist and naturalist," who concentrated on butterflies and the flowers that attract them, they write, "Like Leonardo da Vinci, her art was... a sign of the sheer wish to know." Grammar aside, this invidious comparison is supposed to gain verity because Leonardo made numerous studies of gourds.

Bent on questionable attributions and capitalising on the mystique of the high Renaissance, Petersen and Wilson maintain that the portrait of Mlle. du Val d'Ognes, of a woman named Constance Charpentier, is "an eighteenth-century *Mona Lisa* really" that the artist herself "exhibited in ten Salons with more than thirty genre scenes and portraits."

The "*Mona Lisa* really" reveals a pretty young blonde, a bit heavy around the middle but otherwise suitable for the lid of a candy box; what "more than thirty" means I can't figure out. Thirty-one? Women artists may

time to get ready for dinner. But since Mrs. Green can't eat and can see only well enough to inspect the inner workings of her body, these gambits distract her very little.

You do, nonetheless, watch her being carried into the dining room, where the nauseating results of her passage with food are minutely described. Then she's brought back to quarters, where she promptly returns her head to its accustomed place so that she can watch her digestive processes.

Since the story is called "The Rape," you can imagine what ensues — or perhaps you can't. In any case, I'm not going to be the one to tell you.

The collection includes some names of note — Joyce Carol Oates, Edna O'Brien, Cynthia Ozick, M.F.K. Fisher, Judith Rossner — and therefore some expertly fashioned stories. But the most exciting is "The Hour of the Wolf," by the Greek author Margarita Karapanou, whose work is new to me and whose translator is a genius. It's about a little girl growing up, it concentrates upon sensuality, and it is so cool that you wonder why you burn so.

For coolness, though, the story called "Wet" is hard to beat, and a *tour de force* into the bargain. Laurie Colwin, who wrote it, hasn't published much and I can only assume that she hasn't written much, because this story, about a girl who "had been swimming all her life," beckons the reader into the water, transfers to him some of the swimming girl's own amphibiousness, and elegantly conveys the cold-blooded dampness and sparkle of a person who is half fish.

THE BEST OF the stories use no podium and seem to accept without stridency the fact of femaleness. Just as "Wet" would have been equally persuasive had its protagonist been a man or a child, so Cynthia Ozick's much more complex concerns in "An Education" are universal rather than personal. A young, walled-off bluestocking of a girl slowly becomes wiser and spiritually richer; the process is funny, sad, and enlightening; it could happen to anybody.

More enigmatic is acceptance and release of self. No solutions are offered by the two authors — Anne Sexton and Judith Rossner — who struggle most poignantly with the problem, but the causes are examined intellectually, before pen is ever put to paper, and transformed on the page into epiphanies. Judith Rossner, beset by the question of separateness, writes of the inextricability of daughter from mother; Anne Sexton, poet and suicide, of immurement in a cave which just happens to be a tower, of entanglement in hair which is spirit manifest.

It would be impossible, and impossibly dull, to summarize or even refer to each of the 38 stories here contained. About a third of them hold the interest; half a dozen are superb. My quarrel is with Pat Rotter, the editor; so intent on raising the flag for femininity that she'll pull any string to set it fluttering. Her evaluation of the stories in the book is therefore not only extravagant but mendacious.

In the lexicon of the women's movement, she writes, "love and men are dirty words... there are poignant love stories in this book, but there's something different about them now. The romance is gone from them. Without a scrim

to soften the harsh edges of reality, we're beginning to see how love can become a crippling affliction."
Nonsense. Without that scrim (of illusion, I presume she's taking about), all life is an affliction. It's not peculiar to the women's or any other movement. If Pat Rotter would forget for a moment that her name is Patricia and not Patrick, her next collection of short stories might be more objectively chosen and more honestly judged. □



Sahib

JIM CORBETT'S INDIA 1900-1939. Stories selected by H.E. Hawkins. Oxford University Press. 250 pp. £4.95.

Meir Ronnen

JIM CORBETT (1875-1955) was not only one of India's most famous destroyers of man-eaters, but a remarkable writer and an early conservationist and naturalist.

He was not a "white hunter" but a railways transport manager who despised hunting for sport. He shot for the pot in the old days of the Raj, but came to prefer a camera.

But he was almost born with a gun in his hand, commencing his hunting career in his native India at the age of eight. At 10, the youngest cadet in his school, he was made to fire a .450 single shot Martini-Henry (a fearsome experience for a boy, as I can attest; at the age of 11, the youngest cadet in my school, I was also made to fire the same weapon).

Corbett did all his hunting with single-shot weapons, though some were double-barrelled. The immense risks, the keen observations, the boundless knowledge of the hill peoples are all described in his tales. Then he tells how he responded to government calls to clear the hill jungles of leopards and tigers that had each taken hundreds of human lives. Man-eaters were actually few and far between; they were beasts that turned to hunting humans because they were too old or too injured to hunt jungle prey. But they were long-lived and wily, and one tiger hunted the famous hunter.

Corbett's accounts are breathtaking, a marvellous read. They also reflect boundless sympathy and admiration for the Indians — and for wildlife. Yet it seems that Corbett remained a middle-class Victorian sahib, somewhat aloof. When India gained its independence, he retired to his plantation in Kenya. □

Lowest rung of Hell



THE HOLOCAUST IN HISTORICAL PERSPECTIVE by Yehuda Bauer. Seattle, University of Washington Press. 181 pp. \$8.95.

Geoffrey Wigoder

you freedom-loving peoples, guardians of justice, defenders of the high principles of democracy and of the brotherhood of man? What have you allowed to be perpetrated against a defenceless people while you stood aside and let it bleed to death...? Why do you profane our pain with empty expressions of sympathy...? Why have you not even supplied arms to our ghetto rebels as you have done for the partisans and underground fighters of other nations? If, instead of Jews, or Russian women, children and aged had been tortured every day, burnt to death, asphyxiated in gas chambers — would you have acted in the same way?"

BAUER goes into detail on two subjects — one general, one specific. The general is a country-by-country survey of the attitudes

Saddle soeurs

RIDING TO JERUSALEM by Evelyn Coquet, London, John Murray. 328 pp. 26.95.

Haim Shapiro

SOME 10 years ago, finding myself with more time than money, I bought a second-hand bicycle in London's Portebello Road market and set out for Israel. After about two months I got as far as Rome, where I was detained for a couple of years.

Since then I have honoured in spirit, if not in practice, the axiom that the best form of transport is the slowest. Not for me a plane, if I can find a nice train or boat. The Concorde would be pure hell, even if I could afford it.

It was thus with a great deal of sympathy that I read *Riding to Jerusalem*, the saga of two French sisters (siblings not nuns) who came to the Holy City on horseback, starting out from the square in front of Notre Dame Cathedral in Paris.

I was less sympathetic to their aim of following in the steps of the Crusaders, considering the number of Jewish communities those so-called religious fighters pillaged. Nor did I have much patience for the ever-so-cool, breathless style in which Miss Coquet describes how she fended off all those nasty men who expected something in return for hospitality.

ON THE other hand, I was amused by the fact that the two received the support of a French children's magazine in return for wearing its inane T-shirts, and impressed by the support garnered from various official admirers.

For those concerned with keeping score, the Coquet sisters hated Syria, liked Lebanon, received princely hospitality in Jordan and were greeted with red tape in Israel. For myself, the best part of the saga was when days of plodding were suddenly rewarded with a fascinating acquaintance, a beautiful site or a wonderful meal.

THIS BOOK got me hot. Not sexually aroused, but fired up with anger.

Reviewers wrestle over the editor's desk to get this kind of book. Yet once I got it, I was annoyed by it — even before I cracked the cover. The title seemed sleazy, or at the very least too restrictive; the cover blurb was impossible ("the complete anthology of erotic verse"); the cover painting, wrapping front to back, is of a reclining nude stretched out of all realistic and erotic proportion so as to fit a boob copily on the book's spine. And to top it off, the nude is about to be assaulted by a lecherous dove (don't they know the myth calls for that best-hung of birds, the swan?)

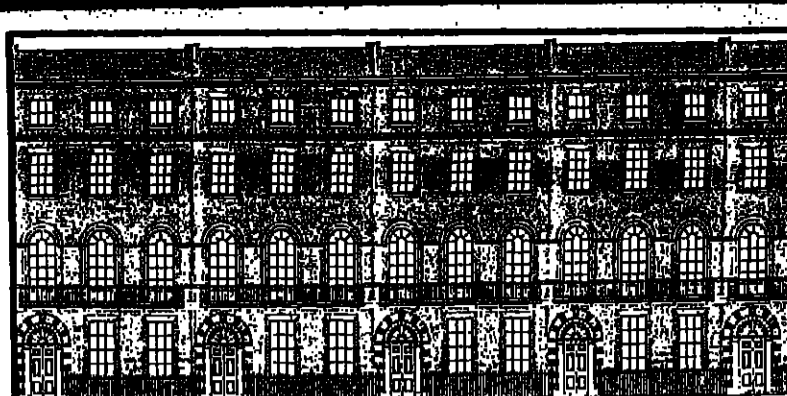
More irritations as soon as I opened the book. The table of contents revealed a chronological arrangement, which is a rather pointless way of assembling a thematic anthology. Indeed, it is a way of avoiding an arrangement of the texts, and signifies either laziness or lack of imagination, contempt for the reader — or perhaps all four.

Consider by contrast Jon Stallworthy's supremely intelligent *Penguin Book of Love Poetry*, with its divisions into Intimations, Declarations, Persuasions, Celebrations, Aberrations, Separations, Desolations and Reverberations. There the editor imposes order on his material — and, incidentally, while covering a much broader area ("love" as opposed to "making love"), his book contains more eroticism than Bold's.

But Stallworthy is a poet of fine sensibility, while Bold is a poet of — well, *huzpa*, if nothing else. Unlike Stallworthy, Bold could not resist the temptation to include his own work in his collection. Maybe that's excusable — but did he have to make his entry the very last, as if his was the final word on eroticism?

MY ANNOYANCE increased as soon as I dipped into Bold's introduction. We expect an anthologist to generalize about his subject — after all, he presumably is an expert. But each of Bold's generalizations simply seems wrong.

He states that "most of erotic poetry" is of a "confessional nature," but his selections simply



Mr John Sunmerson's 1945 classic "Georgian London" has now been reprinted by the author. Published by The MIT Press at £12.95, it shows the city as a pattern of bricks & mortar produced by the wealth, taste and industry of a great age. It is worth reading just to find out why you enter a Georgian house at ground level and then walk downstairs to enter the garden at ground level. A.B.

Unenergetic Eros

MAKING LOVE: The Pileador Book of Erotic Verse. Edited by Alan Bold. London, Picador. 258 pp., £1.50.

S.T. Meravi

do not bear this out; indeed, a vast number are evasion or sublimation rather than confession. He states that there are "two distinct traditions of erotic poetry, the sophisticated and the salacious" (the two are not mutually exclusive); that the former is written by "professional poets" and the latter "generally by anonymous amateurs" (though there is evidence reversing this). Then he says it's a mistake to seek too much qualitative difference between the sophisticated and the salacious (are the traditions distinct or not, and does an anthologist make qualitative decisions or does he not?).

Elsewhere we are told that erotic poetry "glorifies" the sexual act (only sometimes); it frequently makes lovers more selective in their search for sensation (come again?); that poetry and sex "both rely on rhythm" (for Catholic couples and couples?); and that "both can stand many repeat performances" (how many times can you read "Eskimo Nell" in one night?).

Bold does correctly identify certain motifs in erotic verse, such as the death-organism equation and

chronological order. What sense can there be, for example, in juxtaposing the gay gutter filth of Pietro Aretino with some elegant chaste lines from "The Faerie Queen"? What point is made by placing back-to-back a rational, ironic statement on marriage by Dryden and a giggling pastoral romp by Sir Charles Sedley? And isn't it stretching the definition a bit too far by including in a collection of "erotics" a poem like Thomas Moore's "An Argument," given here complete:

I've oft been told by learned friars,
The wishing and the crime are one,
And heaven punishes desire
As much as if the deed were done.
If wishing damns us, you and I
Are damn'd to all our heart's content;
Come then, at least we may enjoy
Some pleasure for our punishment!

Things started off well enough with some proper selections from the Greeks and Romans and a snippet, tossed in from "Song of Songs" (Hugh J. Schonfeld's pleasantly voluptuous translation). Then a leap to the 8th century for a Greek poem (with a jarring reference to nylon, in Robert Skelton's translation), and a nod to the Arabs and Hindus.

But then to the Middle Ages for an inconsequential plant by Waither von der Vogelweide (translated by Bold) and a Haiku whose erotic extent runs thus: "Ties of my underworn undone/The man unloosed for/Gossip soon will spread."

Generous selections from Robert Herrick and the Earl of Rochester and Robert Burns are to be expected. But why in the world include the following lines from Milton's "L'Allegro"? "There on the beds of violets blue/And fresh-blown roses wash'd in dew/Filled her with thee a daughter fair/So buxsome, blithe, and debonaire."

THE FRENCH finally come to the rescue, with Baudelaire (Bold's translation) and Verlaine providing some Gallic originality, lust and violence; and the Mediterranean Gabriele D'Annunzio and Garcia Lorca (Bold's translation) add some genuine

been stricken by the very danger that Paul Kurtz, professor of philosophy at the State University of New York in Buffalo, a founding member of a committee set up (according to *Time*) "to rebut the New Nonsense," warned against: "There is always the danger that once irrationality grows, it will spill over into other areas" — even, it seems, into Science. As Livio G. Stecchini, a historian of science resident of Princeton University, writes in *The Velikovsky Affair*, quoting Bruno de Finetti, professor of mathematics at the University of Rome: "Scholars refused to discuss the merits and demerits of Velikovsky's studies, because they were concerned with a larger issue: the fact that he challenged the 'right of their fossilized brains to rest in peace' with the skills and problems already established. The defence of this vested interest in the preservation of disciplinary boundaries may transform 'each clan of specialists and the great clan of scientists in general into a sort of despotic and irresponsible Mafia.'"

DESPITE BOLD'S capriciousness, there are of course numerous treasures here. James Michie's translations of Catullus are fine, Walt Whitman is revealed deliciously mad with sex in the selection from "I Sing the Body Electric" ("Limitless limp jeters of love hot and enormous, quivering jelly of love, white-blow and delirious juice"), and the choices from the contemporaries Robert Skelton, George Barker and Ted Hughes are excellent.

And if nothing else, the anthology has a little something for everyone, including whips and shoe fetishes from Herrick, and this curious from Suckling: "Her nose I'd have a foot long, not above/ With pimples embrodered, for those I love/ And at the end a comely pearl of snout/ Considering whether it should fall or not."

THE collection in sum is far more erratic than erotic.

Speculative Venus

Moshe Kohn

ASTROPHYSICISTS, is told in The Velikovsky Affair: *Scientism versus Science*, edited by Alfred de Grazia, professor of social theory at New York University (London, Sphere Books, 244 pp., £1.28).

In spite of the heavy weight of ancient literary circumstantial evidence in Velikovsky's favour; in spite of the fact that the few relevant scientific tests that have been conducted have borne out some of his hypotheses; in spite of the fact that, one after another, his early "predictions" about the properties and behaviour of Venus and other planets and their atmospheres have been proven true by the space probes and experiments of the past 15 years, Velikovsky continues to be regarded as a crackpot or, at best, is generally ignored. Again and again, scientists in various disciplines make discoveries that support his theories but fall a little short of the scientific establishment's number of exceptions — to men-

tion his name.

For example, on December 12 the newspapers reported from the Ames Research Centre at Mountain View, California that 30 experiments carried out in Venus's atmosphere for the U.S. National Aeronautics and Space Administration produced information indicating that that planet is formed of different matter than the rest of the solar system or that the process of its formation was different, pointing to "a complete revision of theories about how the solar system formed." Not a word about the fact that this was only the latest in a series of findings concerning Venus that confirmed Velikovsky's "predictions."

AND IN THE "Science" section of *Time* magazine of that same date, in an article headed "Attacking the New Nonsense," Velikovsky and his theories are grouped together with such "tellers of tales of the paranormal and claims of the pseudo-scientists" as Uri Geller, the Bermuda Triangle and thinking ivy plants.

In this diabolical affair, the scientific establishment seems to have

A Litvak in love

A COAT OF MANY COLOURS by Chaim Raphael. London, Chatto & Windus. 240 pp. 28.50.

Martin Sieff

Israel did he come back to the theme, the experience of the new destruction bringing the memory of the old one into vivid relief.

Archaeological discoveries not only breathed life into the old tales, they also brought striking evidence of the historical veracity of great areas of the Bible and of Jewish tradition that "higher" German criticism had supposedly relegated to the anthropology encyclopaedias. For Raphael, these discoveries confirm the "instinctive respect," the *kavanah*, that great Jewish scholars such as Adolf Büchler and Arthur Margolis brought to their cold and brutal dissections of the German school, they approached.

profound intellectual applying his marvellous powers to the glorification of a system which, in his own analysis, exists by credulity." Isaac Deutscher and the line of Jewish Marxist exegetes spring irresistibly to mind.

Reading any of Raphael's works, there is always the sensation of operating a microscope. His great learning and powerful mind take you to a close-up view of a subject that suddenly reveals complexities and surprises never suspected from afar. Perhaps this reflects the nature of the man himself. His original name was not Raphael, but Rabinovitch. In 1938, returning to Britain from a visit to Eretz Yisrael, he changed that Russian name to a Hebrew one. It was an act he now regrets. "There is something phoney — even shoddy — about all such manipulations of identity."

I disagree. There is nothing phoney about his identity. In summing up Chaim Weizmann — another fellow-Litvak — he defines himself: "He was passionate; he penetrated life; and he brought up pearls."

To a convert

A poem for Shavuot by Judy Carr

And did Ruth also,
Nursing son of Boaz
Taught by Naomi
In Jewish Law —

Did she too
Dream of alien rite?

Frenzied dance in cornfield,
Memory of wild gleanings
Before his mantle
Brought her wifehood.

Did the mother of Jewish Kings
Stand on Bethlehem's hills
And gaze — and gaze again,
Thinking to desecry
Altars on Moab's peaks?

We are what we are born.

IT IS ALWAYS good to see a fellow-Litvak making good in the world, and the heart warms to this fascinating book of thoughts and memoirs by Chaim Raphael — one of the greatest scholars of Jewish studies that Anglo-Jewry has yet produced.

Now turned 70, Prof. Raphael here looks back in mellow mood over the entire cultural experience of Jewish life. Meeting a distant cousin, he learnt how his grandfather had died, trampled to death by a Cossack back in Lithuania in 1920. Comments Raphael: "I had been waiting for something like this to complete the story... In every generation the Jews of that world saw the Four Horsemen galloping towards them. Always it seemed the end, yet something survived."

From this background, it was an obvious progression to *The Ancient Memory*, his famous work on the Midrashim concerning the destructions of the Temple. He had almost completed his book when World War II broke out. "The horror revealed in the war years was the final bar," he writes. Only after the birth of



...-eared rock mouse does amazing things: it climbs trees, delights in poisoned styrax berries, and even plants oak trees!



(Photo: Amikam Shub)

Read about it in the Summer 1979 issue of the quarterly journal

ISRAEL — LAND AND NATURE

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Kicking the Hobbit

THE ALMOST universal popularity of J.R.R. Tolkien's tales, including *The Hobbit* and *The Lord of the Rings* trilogy, has been one of the most remarkable literary phenomena of the last two decades. I'm not prepared here to offer an analysis of that popularity, but I am willing to hazard a guess that *The Silmarillion* elicits a rather different response from Tolkien fans, despite the hard-cover edition's long stay on the best-seller lists. Now out in paperback, *The Silmarillion* will probably be snapped up by hobbit-lovers everywhere. So, rather than discussing whether or not you should buy it, let me describe what you'll be getting if you do.

The Silmarillion was first published in 1977, some four years after the death of John Ronald Reuel Tolkien. His son, Christopher Tolkien, selected and edited five separate works for inclusion in this volume from the great wealth of papers he left: the "Quenta Silmarillion," or the History of the Silmarils, which comprises three-fourths of the text in the present volume, and four much shorter tales — "Ainulindalë," "Valaquenta," "Akallabêth," and "Of the Rings of Power and the Third Age." None of these five texts presents a sustained narrative; on the model of *The Lord of the Rings*. Instead, *The Silmarillion* can most accurately be described as a compendium of Tolkien's personal mythology — the histories of the gods and elves which serve as background for the fiction of the trilogy.

THE "AINULINDALË" and "Valaquenta" make up Tolkien's creation epic, and suggest that the orientation of his mythology is vaguely Western, probably more Nordic than Greco-Roman (not surprising from a professor of Anglo-Saxon at Oxford, as Tolkien was). But these tales also show flashes of the author's originality: the creation and its destiny, for example, result from a three-part harmony of the gods, or Ainur; the third part, containing the creation of mankind, is produced and fully comprehended only by Ilúvatar, the supreme being. Tolkien avoids some of the paradoxes of historical

THE SILMARILLION by J.R.R. Tolkien. Edited by Christopher Tolkien. London, George Allen & Unwin. 489 pp. £1.25.

David Mesher

mythologies by denying omnipotence and omniscience to those gods who can interfere in the lives of mortals. While Ilúvatar remains at a distance, less powerful gods, called Valar, take up residence on, in, and above the Earth.

The "Quenta Silmarillion" depicts Tolkien's First Age, when Middle-Earth became populated by various groups of elves. One of these elves, Feanor, the greatest of the Noldor, fashions three jewels, or silmarils, in which he captures the light and power of the Two Tree of Valinor, the centrepieces of the Valar's heaven-on-earth. But Melkor, the archfiend in Tolkien's myth, covets the silmarils and promotes distrust and strife among the elves to achieve his ends. Through generations of elves, and the ebb and flow of battle, in which Melkor is at one point defeated but later replaced by his disciple Sauron, the struggle for the silmarils and domination of Middle-Earth is waged.

After the First Age ends in darkness and ruin, the Valar retreat to Numenor, an island kingdom and the site of the Second Age. But, as chronicled in the "Akallabêth," the evil designs of Sauron again bring the downfall of all that is good in Middle-Earth, this time by way of a flood that covers the face of Numenor.

In the final text of this volume, the origin of the Rings of Power and the Third Age — in which *The Lord of the Rings* is set — are described, as well as their ends.

IN ADDITION to the texts, Christopher Tolkien has provided a series of tables tracing the genealogies of the elves, a note on pronunciation, an annotated index identifying individuals, groups, places, and things, and an appendix explaining components of the proper names found in the book. And, it must be stressed, these

aids are necessary for anyone seriously attempting to read through *The Silmarillion*. Not only are there several different levels of immortal and mortal beings, including some 10 or more formal groupings of the elves over the period of at least seven generations during the "Quenta Silmarillion" alone, but there are also a handful of linguistically dissimilar languages, created by Tolkien, whose words and names are frequently used during the course of the work. The evil Melkor is only one example; at various points he is also called Morgoth, Bauglir, Belegur, and Belegurth.

Since the incredible complexity of *The Silmarillion* is combined with a dry, mythological exposition, I have no doubt that many of the readers who are attracted to it by the entrancing narratives of Tolkien's previously published works will be frustrated and disappointed.

Nevertheless, in many ways *The Silmarillion* is an important work. The first notes toward Tolkien's mythology were recorded as early as 1917, yet it was still unfinished at the author's death, nearly 70 years later, because it is an "unfinishable" work — in literary terms, a work in which the process of creation, and not its end product, contains the artistic expression.

Furthermore, in an age supposedly marked by the myth-making of its writers, there is nothing to approach *The Silmarillion*. When Tolkien began constructing his mythology, such monumental works as Frazer's *The Golden Bough* and Jesse Weston's *From Ritual to Romance* were — rightly or wrongly — recreating Western mythic consciousness; T.S. Eliot was exploiting the rediscovery of mythology in his poetry; and Yeats was developing his strange theory of gyres, in which history and myth form a sine-wave of continual repetitiveness.

But only Tolkien produced a totally new, totally private mythology — for whatever it's worth. Some readers may find the present volume to be merely a footnote to *The Lord of the Rings*. In its proper perspective, however, *The Silmarillion* must be seen to contain the imaginative impulse and raw material that inspired the unique achievement of the trilogy. □

Drowning the plot

RICHARD Cunningham has written his first novel, which has its share of good news and bad news. The spirit is willing, in terms of basic plot, but the flesh unfortunately is weak — a good idea is tarnished by amateurish style and uneven characterization.

The "general," a one-eyed Israeli leader whose real-life identity is not one of the book's more inscrutable "mysteries," is coming to New York soon, and strange things begin happening. The plot leaps from — or is pushed out of — the window of his penthouse apartment in Paris for no apparent reason. Next, a New York University professor, who just happens to be of Arab descent, parks his yacht over the Lincoln Tunnel, ostensibly to conduct maritime research. Alas for the general, the professor's father

A CEREMONY IN THE LINCOLN TUNNEL, by Richard Cunningham. 174 pages. \$9.95. Sheed Andrews & McNeel, Shawnee Mission, Kansas.

Charley J. Levine

was gunned down by the Hagana, and he has a grudge. By this time the novel is off and running. A terrorist hit crew is assembled and an interesting plot to destroy the erstwhile sea container — with the general in it, of course, comes into full swing. Needless to say, the tempo picks up as the general gets closer to the tunnel and finally enters it. The author excels in the concluding chapters, in which he details the pandemonium and horror that might ensue from such an attack. His twists of irony and descriptions of mass hysteria are on the

mark, right up there with the best of this disaster genre.

AMONG Cunningham's stylistic distractions is a propensity for substituting script-like scenarios for normal prose when the author wishes to present an episode from an omniscient perspective. Similarly, a constant peppering of the text with parenthetical asides only serves to disrupt the reader's stream of consciousness.

Cunningham does little to modify the traditional American stereotypes of Arabs ("The bearded man is named Ahmed; the boy, Ali. The scarred man has no name"), or of Jews ("I can't make head nor tail out of it.") Indeed, it is apparent that his strength lies in an exciting premise, not in an in-depth knowledge of the political circumstances of the Middle East conflict.

Surprisingly, a lengthy digression in the form of a flashback to the World War II action in which the General lost his eye, proves to be one of the novel's most gripping sections. □

IN MY HOMETOWN of Gary, Indiana, there used to be pizza wars in which competitors bombed each other's pizza parlours. The current pasta war in Israel is merely bombarding the airwaves with the musical jingles of the rivals — veteran Osem and newcomer Froumine.

The pasta field had been virtually an Osem monopoly for nearly four decades, until Froumine entered the market in a big way this spring. Osem charges that Froumine did it mainly out of revenge for Osem's own successful inroads in recent years into the cookie jar, long a Froumine stronghold. Froumine's decision to go pasta was "more emotional than rational," claims Osem marketing director Raphael Wilmersdorf.

Froumine's general manager Ben-Zion Ben-Haim has a totally different explanation. He says Froumine got into pasta because it is a natural direction for expansion for a firm already into cookies and other flour-based products, and that there is ample room in Israel for two or more major pasta-makers.

ISRAEL'S PRESENT per capita pasta consumption is one of the lowest in the world. Osem estimates it at three kilos per capita a year. This compares with a whopping 80 kilos per Italian, 10 per Frenchman, about seven for each German and American and four kilos per capita even in the Far East, where noodles are almost as popular as rice.

Froumine points out that not only is there obviously room for a dramatic increase in consumption but that there is likely to be a world rise as meat and poultry prices soar even higher. Ben-Haim sees a rich export potential for Israeli-made pasta, including "convoys of trucks carrying Israeli pasta to Egypt." Froumine already has some export orders — from the U.S., Canada, Australia, France and England for its "Durum Semolina No. 1."

Osem is not so optimistic either about expanding the Israeli market, or about the export potential. Osem disagrees with the Froumine contention that only semolina-type durum is exportable, but without producing semolina it does some export. But it argues that it is almost impossible to compete in price with Italian manufacturers, since they receive hefty government subsidies for durum wheat flour. In Israel, only the soft-type flour used in bread and cheaper pasta is subsidized.

THE PUBLIC here is thoroughly confused by the terminology used by the rival pasta companies. Both firms make a full range of pasta products out of three different formulas, at three price scales. And all this when the average Israeli has trouble differentiating between spaghetti and macaroni!

For a long time, Osem — and five smaller companies which make mainly noodles — used regular government-imported and subsidized soft white flour for making pasta. "Once nothing else was available. This makes an acceptable pasta, but you have to time the cooking very carefully or it becomes sticky and soft, and we got into the habit of rinsing all pasta under cold water. Proper durum wheat pasta does not require rinsing, though, curiously, our manufacturers still print the words "rinse with cold water" on all types of pasta packages. Both major manufacturers



The pasta war

MARKETING WITH MARTHA

brand, of a yellowish hue, is made from a strain of durum wheat called "Inbar," developed by the Volcani Institute at Rehovot. It has so improved the quality of our pasta that I have even heard stories of Italian tourists taking packets home with them!

Froumine's top quality pasta is its Durum "Semolina No. 1." Semolina refers to the granules into which the durum has been ground — larger than the fine particles of durum flour. Ben-Haim says that traditional Italian pasta is all made from semolina, and indeed the *Encyclopaedia Britannica* writes that in pasta-making, "semolina, not flour, is the form of cereal used." *The Post* food editor, Haim Shapira, a devotee of pasta who has lived in Italy, tried out Froumine's top quality pasta

for me and pronounced it excellent. "But so is Osem's," he added.

Froumine identifies its "Durum Semolina No. 1" products by black-and-gold lettering on the packages. Its intermediate range, which uses durum flour but not semolina, is labelled in green-and-silver. Both these types, like Osem's top quality, are made without colouring, preservatives, or stabilizers.

Froumine is calling its new range "Frumentil," choosing an Italian word for pasta as an attractive and appropriate brand name. So far there are some 25 different shapes of Frumentil, and there will soon be a line with durum wholewheat flour.

I ASKED Wilmersdorf why Osem doesn't use durum semolina rather than durum flour and the answer I got surprised me. "Our *kashrut*-supervising rabbis have not approved the use of semolina so far," he told me.

What is the connection between *kashrut* and semolina? Because semolina is coarser than fine flour, it must be sifted through larger-holed sieves, and there is more danger of insects passing through. Osem's supervising rabbis — Rabbi Yitzhak Meir Harlap for the Yokne'am factory and Rabbi Ya'akov Landa for the Bnei Brak plant — are very strict on this point, says Wilmersdorf and have not authorized semolina though his use of the phrase "so far" indicates that there may be a change of policy in the future.

So how does Froumine do it? Its packages all carry the inscription, "kasher-parve, under the supervision of the Chief Rabbinate of Jerusalem and of Sderot" (where its new pasta factory is located). Ben-Haim says these respected rabbinical authorities were convinced that the plant's modern equipment for sifting semolina is adequate to ensure its purity from the ritual standpoint.

At the same time, Ben-Haim told me that Froumine has obtained a *hechsher* from the ultra-Orthodox *Eda Haharedit* rabbinical authority, but this only for the pasta made without semolina. Its special stamp will appear on the green-and-silver labelled, medium priced packages sold in ultra-Orthodox neighbourhoods such as Bnei Brak and parts of Jerusalem.

At the moment, these green-and-silver labels are misleading, because they carry the word "semolina." The early batches did contain a small amount of semolina, Ben-Haim confirms, but says the recipe has been changed to durum flour only. The new labels will be ready soon.

IF THERE IS indeed a pasta war for the favour of the public, one would expect some kind of price war between the two rivals. In fact, there is nothing of the sort. The prices of the parallel Froumine and Osem products are virtually identical to the last agora, almost as though they had been set by some invisible hand. At the time of this writing, both firms were about to raise their prices, by an identical 12.5 per cent. Before the rise, the top quality spaghetti packages of 250 grams of both brands cost IL2.80, the larger 350-gram middle-quality spaghetti sold for IL0.75 whether Osem or Froumine, and so forth.

I asked Ben-Zion Ben-Haim to explain this. He replied that Froumine had been in a dilemma. Its top line, made from durum semolina, should really cost more than Osem's top, which is durum but not semolina, but the firm was afraid the public would not be drawn to a higher-priced product, so the firm merely matched Osem's prices. But in fact, he claims the customer is getting more value for her money out of Froumine. In the middle range, Froumine uses durum, while Osem's middle-range line does not. This, of course, is based on the assumption that the customer really finds durum semolina superior — something of which I am not yet convinced.

In setting prices, both Osem and Froumine are required to get the approval of the government's price control committee for any pasta products made from ordinary soft white flour, which is subsidized. This means that the cheapest line of both companies is under direct price-control. In addition, because Osem is a monopoly, by virtue of controlling more than 50 per cent of the pasta market, it must give prior notice

(Continued overleaf)

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(Continued from page 27)

against 15 grams in meat (type unspecified). The figures in the Britannica would give pasta only about 11 grams protein per 100 (or 12 for wholewheat flour pasta), and 20 grams for lean beef. But that is not the whole picture. There are eight essential amino acids in protein, and protein from vegetable sources, with the exception of soybeans, normally does not provide sufficient essential amino acids, and is especially lacking in lysine. Only about half the protein in the diet should come from vegetable sources, the Britannica advises.

Most households, of course, are not likely to make pasta the basis of the main dinner in place of meat, poultry or fish. Haim Shapiro reminds me that in Italy, pasta is customarily served as a separate course before the meat course. Osem's spokesmen tend to promote pasta as a side-dish to meat, in place of rice or potatoes.

In my own household experience, our biggest use of pasta is at the light evening meal, when a plate of spaghetti or macaroni with a tomato or cheese sauce makes a change from the usual sandwich. As a quickie supper for last-minute guests, I find nothing easier than spaghetti with a tomato sauce, for which I always have the necessary ingredients on hand (oil, garlic, fresh tomatoes and/or tomato puree, with oregano and basil as spices, and any kind of grated cheese for topping).

A FINAL word about cooking the pasta itself. Use a big pot and lots of water. Let it come to a brisk boil, then add salt to taste the pasta, fanning it out so it does not stick together. Stir only occasionally as it boils, without enough to get the Italian *di dents* consistency, and complains that the manufacturers here suggest too long a cooking time, but many people prefer their pasta softer. When you're satisfied, drain it in a colander.

Good quality pasta is very tasty simply with a sprinkling of oil (preferably olive) and some salt and freshly-ground pepper. Served with a fresh salad, it makes a light meal. Sardines, anchovies, olives, tuna fish, mushrooms and cream, butter and garlic, and grated cheese are other simple and tasty toppings for pasta when you don't feel like cooking a sauce. The American-like macaroni-and-cheese casserole, the Hungarian egg noodles with poppy seed and sugar, children's the elderly may like noodles with sugar and milk for breakfast in place of porridge. The possibilities are almost limitless.

Everyone has some recipes for pasta, and Froumine will be publishing more and more in its forthcoming advertisements. Osem has published several booklets of recipes, all in Hebrew. These can be had by mailing five empty Osem wrappers to Osem project Sak Na'ul, Tel Aviv, and requesting recipe booklet No. 1, 2 or 3. Nos. 3 and 4 have cake recipes, while No. 4 has snacks and hors d'oeuvres. (Five wrappers are needed per booklet.)

The Israeli consumer is certain to benefit from having two rather than one major local manufacturer of pasta. If the difference is not to be felt in a battle of pasta prices, at least there is a broader range of products to choose from and a virtual certainty that the competition will encourage the maintenance of quality. □

Martha Meisels

Notice to Immigrants

Taxi Drivers

Immigrants who comply with the following conditions may submit an application to receive a taxi licence (right to operate a public taxi):

1. Less than 5 years since they immigrated
2. Were taxi drivers for at least five years in the country from which they emigrated to Israel
3. Hold Israeli taxi driver's licence

Application forms are available from the offices of the Ministry of Immigrant Absorption listed below:

1. TEL AVIV, 6 Rehov Eshel Hamalka (Mrs. Rivka Gadli) Tel. 03-247261, 03-225876
2. HAIFA, 209 Sderot Hamoginim (Mrs. Zvia Savir) Tel. 04-866311, 04-840424
3. JERUSALEM, 22 Rehov Bnei Brak (Mrs. Bilha Avramson) Tel. 02-124161, 02-242741
4. BEE SHEVA, Binyan Hanegev, Sderot Hanesel'im (Mr. Notkovich) Tel. 057-30872/6

The application takes the form of a sworn statement, and it must be signed in the presence of a lawyer, notary or court registrar.

After completion, the application form should be submitted to the Ministry of Immigrant Absorption, as detailed above, by June 26, 1979. An application submitted after this date cannot be considered.

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Israel Theatres

<p>The Cameri Theatre</p> <p>NAPOLEON — DEAD OR ALIVE! June 5, 12</p> <p>WHAT ARE WE GOING TO DO ABOUT JENNIFER? June 5, 4</p> <p>RUBBER MERCHANTS — Talya June 5, 7</p> <p>PAULA — Talya June 4, 15</p> <p>Soon: DEATH OF A SALESMAN</p>	<p>Habima</p> <p>THE DYBBUK Promoters — June 2</p> <p>Tickets for June 2 sold out June 4, 6</p> <p>LIKE A LONE BIRD ON THE ROOF June 5, 3</p> <p>premieres at Binafot</p> <p>SITUATIONS June 4, 3</p>	<p>Beer-Sheva Municipal Theatre</p> <p>THE SWITCHED BROTHERS — for children June 5, 6:00 p.m.</p> <p>THE SUBJECT WAS BOBBS June 5</p> <p>HELP June 4, Series 13 June 5, Series 18</p> <p>HAROLD AND MAUD June 9 — Beit Afeserov, Tel. Aviv</p>
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Robert Indiana: "Ahava".

Ed Ruscha: "Drops," (from "Words in Freedom," Israel Museum).

Too much of a good thing

Meir Ronnen

ROBERT INDIANA'S sculpture "Ahava," a metamorphosis of his famous "Love" and recently installed in the Israel Museum's sculpture garden, is four-metre high proof that it is entirely possible to have too much of a good thing.

Indiana, a leading American pop artist, has loved his "Love" to death over the last decade and more: it has been transmuted from two to three dimensions, from paint to screenprint, from language to sculpture, from poster to dustjacket. With the serendipity of success, it also flourished in perfect symbiosis with the anti-Vietnam *de coeur*: make love, not war. The Indiana "Love" sculptures are not really sculptures at all; they don't deal with, solve or exemplify any sort of sculptural problem. All they do is serve as monuments to a whop commercial success (though some of it was not Indiana's. "Love" was not copyright and was printed by various publishers who are now being sued by the artist).

"Ahava" is particularly unsuccessful because it lacks the legibility of "Love": the Aleph and the Bet are joined vertically, as are the two Hehs, a conceptual error. The work, donated by Raymond and Beverly Sackler, is made of corten steel, which rusts to a certain stage before self-arresting further deterioration. Corten rust is a handsome colour, but not very suited to "Ahava"; it is certainly far removed from the bright, loving complementary reds and greens of the original "Love."

Apart from the obvious and unsurpassed example of the union of art and writing in Far East calligraphy, the art of combining typography with illumination or using it as an art form goes well back beyond the Middle Ages; it appears in Christian, Jewish and Moslem religious manuscripts (there is a beautiful 18th century Koran page from Karachi on show here) but there were many secular examples as well. Perhaps the modern convention of combining visual and verbal image began with Blake (well before the examples of Mallarme and Apollinaire cited in the Museum's introduction).

The approaches in this show are marvelously varied: some are inspired by literature, others by the proportions of the letter itself, while others play with meanings and metaphors. Joshua Neustein cleverly thinks aloud about the process he uses to combine word and brush stroke, while Belgium's Marcel Broodthaers mocks meanings of titles in his "Museum." Chameche uses calligraphy as a texture and abstract design, while Ed Ruscha illustrates the nature of the word he chooses. Steinberg creates unreadable but convincingly real penmanship. Hartung takes the calligraphic stroke into abstract expressionism. Artists like Cottingham, Warhol, Rauschenberg, and Liechtenstein lift motifs from the typography of our environment: neon signs, labels, newspapers, cartoons.

There are many others, from Picasso to Motherwell. Only the Anuszkiewicz has been dragged in by the shorter hairs: it has nothing to do with typography, despite the addition of a few printed words. (Cohen Print Gallery, Israel Museum).

PINO REGGIANI is a 42-year-old painter who works in Rome; his show here is being presented under the auspices of the Italian Cultural Institute (which has unfortunately chosen this unsuitable, ill-lit venue for its Jerusalem series of exhibitions). Reggiani shows oils, drawings and serigraphs, some on canvas, and he comes across chiefly as a graphic artist with a deliberately ambiguous approach to his imagery. Some of it is involved with crowd demonstrations and vague hints of menace, while there is an earlier series devoted to Sacco and Vanzetti, very effectively brought off. But one of the major themes is that of a fallen antique head, presented semi-conceptually in a manner uncannily reminiscent of the use of a similar head in Tamar Gatter's recent exhibition at the Israel Museum. A lean greyhound image also appears in a work from a dog-track series. Reggiani's rather stiff oils do not provide the painterly interest needed to support his imagery. He is clearly at his best in the boldly designed and well-drawn serigraphs. (Jerusalem Theatre Foyer, Tel Aviv).

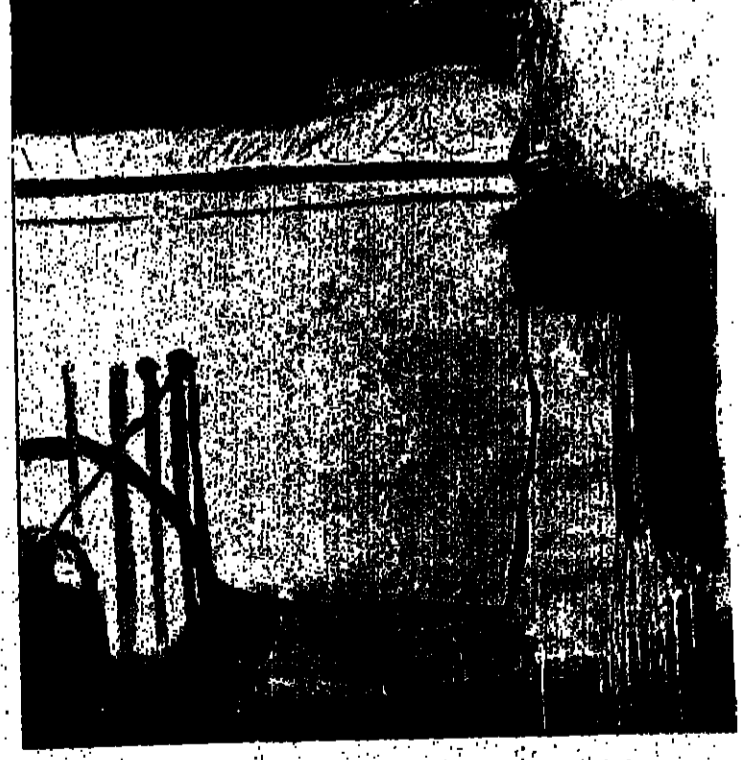
TOVA BERLINSKY paints sensitive abstractions armed with a psychological commitment rooted in the village where she was born (known to the world as Aushchwitz). Berlinsky consciously connects colour and shape to selected landscapes or intimate environments: a window, a path, a wall or garden path. The scumbled surfaces, overlaid with three and four layers of paint, are flat and architectural yet human and vegetative.

Above all, Berlinsky is a fine colourist. She favours grayed tones and dull umbers to the brash purity of American abstract-expressionist hues. The serenity of her palette, however, is enlivened by passages of cobalt blue, yellow and burnt orange, beautifully balanced and carved into simplified rectangular slabs, lines and columns. Berlinsky's compositions are compact and tightly knit; she builds up pleasant tensions between the colour fields and agitated scribbles. An accomplished abstractionist, and these canvases are perfect examples of her talents. (Mabat Gallery, 21 Gordon, Tel Aviv).

DEVIS GREBU is a painter of symbolic watercolours, lightly brushed transparent surfaces and delicate contours drawing contrast the underlying seriousness of mystical and sadistic themes. His subjects, called upon to paraphrase the crass absurdities built into society and the individual's behaviour patterns, contain elements of reality but are honed to a sardonic edge by the idealized cartoon form, a mixture of Folon and Bishofa. (Crebu)



Pino Reggiani: painting (Jerusalem Theatre).



Tova Berlinsky: painting (Mabat Gallery, Tel Aviv).

הכזא מן האל



Nahum Gutman: "The Socialist," bronze (Ugart Gallery, Tel Aviv).

Tel Aviv art shows

(continued from previous page)
can make one smile and chuckle until one realizes he is laughing at himself. (Sara Klahon Gallery, 31 Frug, Tel Aviv).

HENRY SHLESNYAK has again "papered" the gallery with his large, near blank, understatements. They are graphic paintings that contain one glued photo-copy, stencilled decorative edging and letter forms, deliberate smudges and rarefied strokes of diluted Uts. The aesthetic power that could be mustered when an artist believes that "less is more" does not pulsate in Shlesnyak's work. The frames lie flat and inactive; and the photographic associations, if any, slide even the most fertile imagination. (Isart Gallery, 18 Gordon, Tel Aviv).

NAHUM GUTMAN'S cast of characters from his paintings of "Little Tel Aviv" have been isolated and frozen into animated bronze sculptures. Like his paintings, they are imbued with the charm, simplicity and naivete of the Eretz Yisrael period. Gestures and expressions form idealized portraits and typical "down home" situations.

The pieces are moulded from slabs and chunks and are non-rationally planned rather than sculpturally hewn. Voids, hollows and planes interact to heighten the story line and often end up like cookie forms. The entire community (Watermelon Vendor, Socialist, Arab, Effendi, Quarrelling Neighbours) was originally conceived in terracotta and somehow the warmth of the clay colour and surface increased the sincerity of the art. The bronzes seem overly mechanical and cold, despite their warm brown patina. (Ugart Gallery, 29 Gordon, Tel Aviv). □

In Haifa

PINHAS TRINOVITZ does graphite drawings that are vigorous but, except where they are undoubtedly landscapes (21), shy little. His etchings are more finished, although greater clarity is again needed in determining the nature of his conceptions. Still, there are successful prints, among them two landscapes, 10 for its strong rendering of a building and 12 as an open field. ("Graphics 3" Gallery, Haifa).

STEFFI ZOHAR shows etchings, collages and pastels in a show quite competent for both colour and form. The figuratives are capably executed. The abstract collages, on the other hand, require more style. Of the etchings, one would select 50, a landscape, and 14, strange beings in a landscape; of the pastels (are they mixed with another medium); two polished items, 50, a plant in brown and, for strong composition, 49 with two horizontal dead branches posed like insects. ("Naamat," Mt. Carmel, Haifa).
E. HARRIS

"The Thinker"—Auguste Rodin (1840-1917)

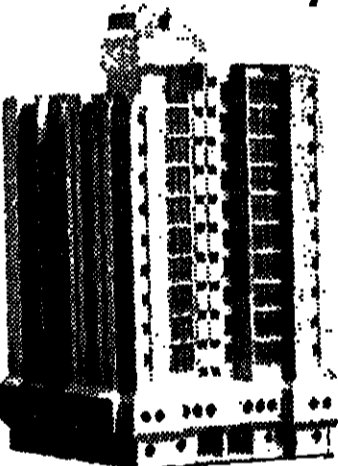


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Fri., Sat. closed

Children under 8 years old are not admitted
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Temporary Exhibitions Gallery:

"Imago Before My Eyes"
a photographic display of Jewish life in Poland 1840-1890

In conjunction with the exhibition:
A slide-show, by the well-known photographer Roman Vishniak, "The Life that Disappeared" (Jewish life in Poland 1840-1890) will be shown daily in the Auditorium.

Hours of presentation will be posted daily in the main lobby. The slide-show is narrated in English.

A Special Exhibition
"Jews in Egypt - Spring '78" Photographs by Micha Bar-Am.

Events: "Luchitua Movie
"The Great Dictator" (1940), with Charlie Chaplin,
will be shown in the framework of the lecture series (in English)

on: "The Portrayal of the Jew in the American Movie"
by: Ms. Patricia Evans, Auditorium; Sunday, June 3 at 1.30 p.m.

Beth Hatefutsoth is located on the Tel Aviv University Campus (Gate 2)
Klausner Street, Ramat Aviv. Buses: 13, 24, 38, 37, 49, 74, 79, 97

Entrance: 13, 24, 38, 37, 49, 74, 79, 97

Tickets available at Jerusalem Theatre's Box office (Tel. 667167) between 4 p.m. and 8.00 p.m., and at Cahans and Cartis On agencies.

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Wednesday, June 6, 1979 (Series IV)
Thursday, June 7, 1979 (Series V)
8.30 p.m.
Symphony Concert No. 10

Conductor: Gary Bertini
Soloist: IDA HANDEL (violin)
Programme:
Orgad: "Hallel" (premiere performance)
Beethoven: Violin Concerto
Dvorak: Symphony No. 9 ("From the New World")

At 7.30 p.m. in the foyer, "Concert Preview" Dr. Eli Shleifer will discuss the evening's programme.
Entrance for ticket holders only.

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